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VOL. XIII., No. 324. NEW YORK: SATURDAY, MARCH 14, 1885. PRICE TEN CENTS.

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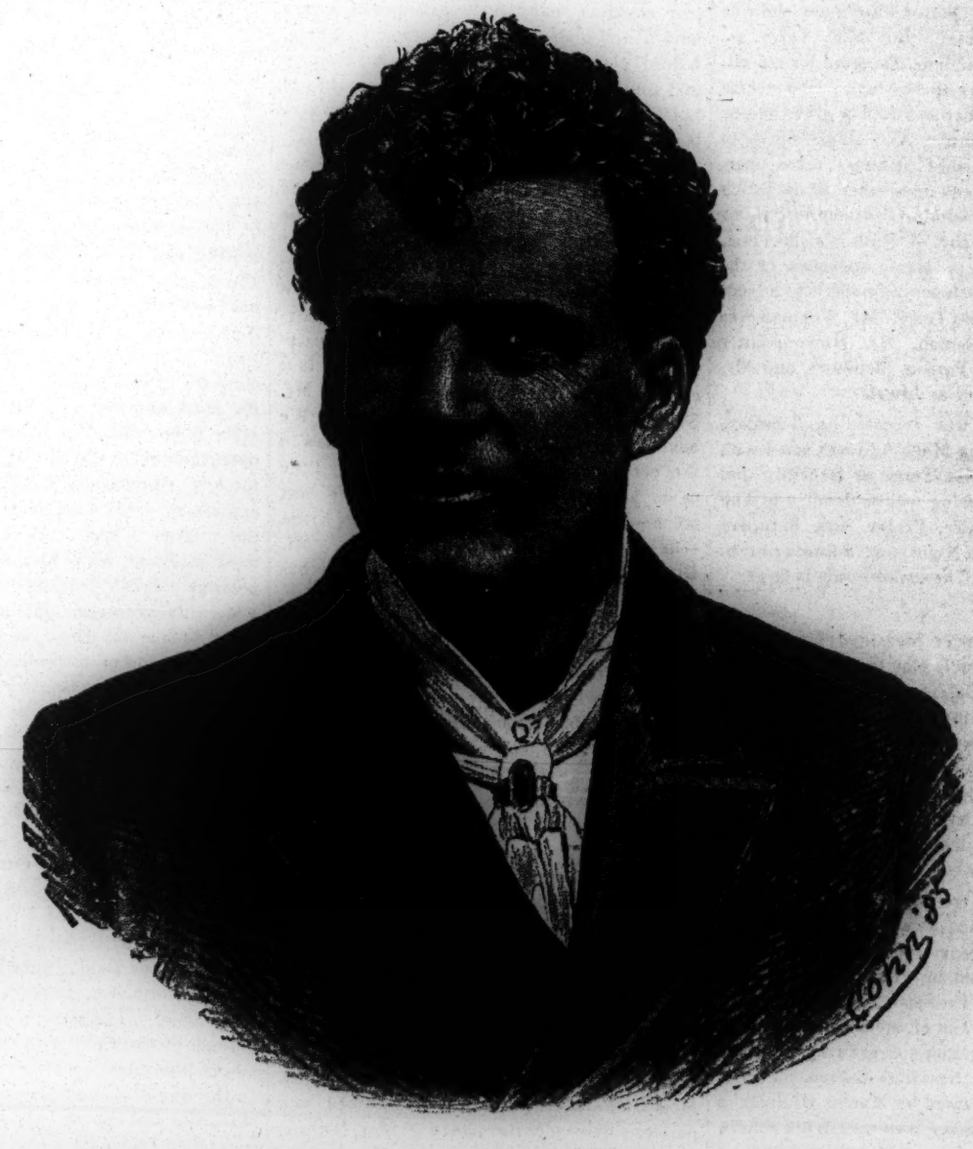

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At the Theatres.

Henry Irving had a large but not a crowded house at the Star Theatre on Monday night, when his farewell engagement of four weeks began. As on previous occasions, his audidience was composed of fashionable folk, the opera prices in vogue ensuring an opera audience. Mr. Irving selected for his opening performance the three act drama of Eugene Aram, by W. G. Wills. Mr. Wills prepared this version of the well-known story expressly for Mr. Irving's use. He is an adept at this work of rehashing old pieces. The Vicar of Wakefield, The Flying Dutchman and several other familiar subjects fell under his adaptive eye before the manager of the Lyceum commissioned him to dress the crime-stained schoolmaster, Aram, in new dramatic clothes.

According to history, Eugene Aram was a mean and despicable character. The motive of his murder of Daniel Clarke, partner in his frauds, was base, and the only reason why his case deserved recording was that he had succeeded, by leading a life of purity and by scholarly attainments, in building for himself an honorable position before his guilt was brought to light and the gallows claimed its lawful prey. The license of the novelist and the poet were used by Bulwer and Taylor, the former in his famous novel, the latter in his famous poem, both having the story of Aram for its subject, and the revolting and base features of his murderous deed were concealed by substituting a motive for the act that would, at least, extenuate it to a great degree and convert the criminal Aram into a sentimental personage, whose grief and melancholy made him a pathetic and interesting figure. Mr. Wills has also inclined to this view in order to make the character susceptible of effective dramatic treatment. The crime in the play is rather an act of retributive justice having Aram for its instrument than the result of a falling out among theives in the distribution of their booty, which there is good reason to believe was really the fact.

The first scene is an exquisite stage picture. We see the garden of a rural vicarage; roses, hollyhocks, wall-flowers, china-asters and every description of kitchen-garden flower dot with patches of brilliant color the rustic fence, the vine-clad porch of the dwelling. In the distance is the village church, and from the left, running obliquely across the stage is a lane bordered with a hedge. Eugene Aram, the village schoolmaster, loved by all for his purity charity and kindly spirit, is on the morrow to wed Ruth, the daughter of Mr. Meadows, the vicar. She is a beauty well suited to her pastoral home, the pride of the village, the comfort of her white-headed father. A stranger, one Richard Houseman, of sinister aspect, reaches the vicarage as the choir are singing the evening anthem. He is belated, there is no inn near at hand, and the offer of shelter hospitably made by the parson he gladly accepts. Later he borrows from old Jowel, the vicar's gardener, a spade and pick, and announces his intention of searching St. Robert's cave hard by for mineral specimens. Old Jowel, believing the man is in search of a hidden treasure, secretly follows him. The sad-eyed Eugene and the ruddy-cheeked Ruth then meet in the garden and converse of the step they are about to take. For the twentieth time she asks him to tell her the cause of his habitual sadness. He sighs and silences her questions, and is made happy when she assures him that were he not so free from evil as he seems she would love him just the same. The two lean upon the gate of the garden; his arm encircles the waist of the trustful girl, and she clings happily to him. The sun goes down, and thus the two together watch the gold-streaked clouds on the horizon. It is a sweet picture. In the second act it is evening. The vicar, Ruth and Eugene are spending the wedding eve together. A jarring memory is awakened and the schoolmaster abruptly leaves the room. Houseman enters. He hears the name of Aram, learns that he is to marry Ruth, and then he upsets the latter's gentle happiness by revealing certain facts concerning an early amour of the prospective groom. The clouds quickly gather. Eugene and Houseman have an interview alone. Houseman was a confederate of Daniel Clarke and he was a witness of the murder of the latter by Aram. He tries to use this knowledge to extract hush-money from Eugene, and he makes ominous threats of exposure if the latter refuses to be blackmailed. But Aram's superior mind asserts itself. He assumes a bold front and coolly defies the would-be destroyer of his good name. Houseman is astonished and finally paralyzed with his inability to meet this man of iron nerve on his own level, and he is about to flee when Jowel the gardener rushes in and accuses Houseman of murder. The gardener has followed the stranger to St. Robert's cave and seen him filch therefrom a necklace taken from the grave of a skeleton. Aram quickly uses this discovery to enmesh his enemy, while the latter makes a counter-charge of murder against Eugene. Both are summoned by the vicar to view the skull and other relics removed by Jowell to serve the ends of justice. At this point Eugene breaks down. He virtually admits his guilt, and shrieking flees to the village churchyard. Here in the moonlight he begs Heaven to lift from his soul its burden of guilt. In agonized accents he cries for mercy, until exhausted he falls at the base of a huge cross. Ruth finds him here. She takes him to her loving heart, and hears from his lips a confession of his crime with its extenuating circumstances. She gives him peace, and as the moonlight gives place to the grey of dawn, and that to the crimson glow of sunrise, so does the conscience-tortured man's fears and regrets give way to hopes of divine forgiveness and immortal rest. Thus he dies, and the curtain descends on a picture of Ruth sobbing softly on the breast of her ill starred lover.

The part of Aram fits Mr. Irving as well as that of Mathias in The Bells. The shadow of his crime pursues him even when he is tempting joy beside his sweetheart. His dignity is not unmixed with a certain cool and calculating cunning when concealment of his crime becomes a matter of necessity. In every respect Mr. Irving embodies the poetic idea of the character. In the scene with Houseman, in the second act, the soliloquy immediately following and the passionate appeal to God before the cross in the last act the star was as his best. He was followed with close attention and very heartily applauded. Several times during the evening was he recalled. Miss Terry looked very charming as Ruth, and she impressed her pleasant, winsome personality upon the role of the vicar's daughter. But Miss Terry assumes at times a sublime disregard for the etiquette and practices of the stage. She seems to think it stamps her as a doubly gifted genius to be erratic at times. And so she squats in unstudied and awkward attitudes, takes liberties with her lines, and does other things which even her warmest admirers would hesitate to overlook. But the part of Ruth is a short one, and except in the womanly speeches of the second act it has little to commend it to a leading actress like Miss Terry. Mr. Wenman was excellent as Houseman, Mr. Howe courtly and venerable as Parson Meadows, and Mr. Johnson satisfactory as Jowel.

Eugene Aram was repeated on Tuesday. Wednesday evening Much Ado was acted with Mr. Irving and Miss Terry as Benedick and Beatrice. This evening will be devoted to The Merchant of Venice, Friday and Saturday matinee to Twelfth Night, and Saturday evening to Louis XI. The advance sale is large.

* * *

Mr. Daly has never presented his patrons with a more laughable play than A Night Off; or, A Page from Balzac. Since the first performance last Wednesday night, when it was received with unreserved satisfaction by a representative audience, it has been seen by crowds whose uppermost feeling appears to have been an anxiety to control the laughter awakened by the incidents of the piece within reasonable bounds.

A Night Off is a comedy in four acts adapted by Mr. Daly from a work by Franz von Schonthan. It has eleven *dramatis personæ*, and the scene is laid in a town supposed to be near New York. Professor Justinian Babbitt, who occupies the chair of ancient history in the University, has written a Greek tragedy in his youth called The Beautiful Sabine. This is unearthed and captured by Marcus B. Snap, a barnstorming manager, who sees in it a chance for replenishing his empty treasury. Snap is bound to secrecy concerning the author's identity, for the Professor is the head of a puritanical household, and in the eyes of his wife, Zantippa, the theatre is a shelter for the old boy and his myrmidons. Believing his wife is safely ensconced at the Sulphur Springs for a fortnight at least, Babbitt consents to the speedy production of his tragedy at the local playhouse; but hardly has he committed himself than his vinegary wife returns. The second act is laid in the study of young Dr. Damask, the Professor's son-in-law. His better-half, Angelica, has picked up a copy of Balzac's works and read therein that a prospective bride, were she to suddenly have unveiled the past of her intended, would renounce him and turn back at the foot of the altar. This sets her to speculating about the Doctor's past, and she determines to make an investigation. The truth is that Damask has passed a very mild and innocent ante-nuptial life, but thinking his wife will not be satisfied unless he does make a few "confessions" he invents a story involving a youthful love affair, a duel, some unpaid bills, etc., which is helped by the combination of a certain Jack Mulberry, a lively young man who has run away from the protection of his father, Lord Mulberry, in order to seek fortune and adventure, and who has secured an engagement as leading man in Snap's company. He is to play the juvenile role in Professor Babbitt's tragedy. Damask's confessions have an unexpectedly unpleasant effect. Angelica repeats them all to her mother, Mrs. Babbitt, and thus more complications are prepared. Finally the night of the production of Babbitt's play comes. There have not been actors enough to fill all the parts—various devices have been resorted to to get rid of the superfluous characters—one is cut down to a letter, which it is arranged shall be "discovered," as there is nobody to bring it on! The Professor, after many disappointments, finally schemes to get his night off so that he may see and hear the reception accorded to his youthful dramatic effort. He is assisted in the conspiracy by Nisbe, his youngest daughter, and Dr. Damask. Zantippa and Angelica discover that they have been tricked in some way, but they cannot penetrate the mystery. The Professor and his companions soon return in the depths of despair. The beautiful Sabine has been received with groans and hisses, and certain episodes in the second act have brought the curtain prematurely down amid a riotous uproar. Mr. Snap flees to the Professor in high dudgeon. He has never in the course of his barnstorming career been thus treated. He is introduced to Mrs. Babbitt as a visiting college professor, but in an excess of zeal Babbitt strips off the barnstormer's ulster, and Snap stands revealed before Zantippa's horrified eyes in the tights and tunic of an ancient king. In the last act Mrs. Babbitt is found packing up her goods and chattels to leave the roof-tree of her spouse. But finally the truth comes out, and she forgives her husband for the folly which he has already had occasion to most acutely regret. Jack Mulberry secures the hand of his sweetheart, Nisbe; the Doctor and Angelica make up their differences; Jack's father agrees to make Snap manager of a theatre in London, and all ends agreeably.

The laughter occasioned by the humorous lines and incidents of A Night Off was well-nigh incessant. While the whole current and purpose of the piece is farcical, and therefore lacking the delicacy of that exquisite little mosaic, Love on Crutches, the piece nevertheless contains many little passages of a very natural and unexaggerated character. These, indeed, elevate it above The Private Secretary and similar farcical works. Quaint touches of human nature crop out here and there, where least expected, in A Night Off.

The company is shown to such capital advantage that we believe Mr. Daly adapted every part with a special view to suiting its representative. James Lewis acts Professor Babbitt with that dry humor which is distinctively his characteristic. His make-up is a study, and his performance thoroughly enjoyable. Otis Skinner's Harry Damask is a natural, effective piece of work. Particularly is it commendable in the second act, which Mr. Skinner manages very cleverly indeed. We have not seen him to better advantage than in this performance. John Drew has very little to do as Jack Mulberry, but from his best scene—the fortune-telling incident with Nisbe—he extracts every possible good point. Mr. Drew is always himself, but as Mr. Drew has a breezy, good-natured, blithesome personality, the repetition does not tire the regular Daly patron. Charles Leclercq gives an elaborate picture of the proverbial barnstormer as Snap, and Charles Fisher as the somewhat enigmatical Lord Mulberry took advantage of the few opportunities for raising a laugh that were allowed him.

Among the ladies the palm was easily won by Mrs. Gilbert as Zantippa. In representing a certain type of tart, sharp-tongued, yet withal kindhearted old ladies, this actress is unexcelled. The Mrs. Caudles and mothers-in-law of the stage are her especial province. Miss Rehan looked very lovely and very mischievous as Nisbe. The part is but an *ingenue*, yet in this line Miss Rehan, too, cannot be surpassed. Her exact position as leading lady it would be somewhat difficult to define; but her supremacy as an *ingenue* cannot be questioned. Miss Dreher's Angelica was a dignified and perfectly natural performance. May Irwin as Susan was irresistibly comic. Miss Irwin, who got her breadth of style on the variety stage without acquiring its coarseness, is developing into a soubrette of rare quality

There are two scenes used in A Night Off—interiors. Both are excellent in their way, and the appointments are luxurious. Daly's is the only theatre where one can see drawing rooms, libraries and other sorts of interiors that closely approximate the real thing. The current piece will undoubtedly run with large receipts until the close of the regular season, about the middle of April.

* * *

Fedora, with Fanny Davenport in the *nom-role*, drew a vast audience to the Grand Opera House on Monday night. There was never a more appreciative assemblage gathered to witness this great performance, and the star certainly could not charge the spectators with lack of enthusiasm. Every delicate point was observed with keen interest; every bit of business and by-play enlisted careful attention. The people were caught at the onset and swept along with the torrent of revenge, hate and love which bears Fedora to the maelstrom in which she finally is engulfed A more intense, dramatic and absorbing personation of the heroine than that furnished by Miss Davenport it would be impossible to conceive. Full of brilliant transitions, fraught with subtlety, illumined by fiery flashes, stamped with a masterful mentality, tinctured with the glow of passion, it enthrals the observer. Fedora is the greatest triumph of Miss Davenport's stage career, and the enduring quality of its popularity with the higher and middle class of playgoers alike is conclusively proved by the present season, which has been attended with even greater houses than the first. The engagement of Miss Davenport at the Grand Opera House is certain to be immense in respect to receipts. As exemplifying the popular desire to witness the representation, it may be remarked that not a seat was obtainable at the box-office on Tuesday for any performance during the entire week.

Miss Davenport's company is a well-balanced and efficient organization. While the Loris Ipanoff of Mr. Lee is not so satisfactory to many people as that of his predecessor, it is nevertheless an intelligent piece of work. Mr. Lee may not take it amiss if we express the opinion that his acting would more accord with the spirit of the part were he to maintain throughout that earnestness which is now apparent only in spots. Miss Weaver still plays the voluble Countess in search of new sensations with sprightly humor, and the rest of the cast leave little if anything to be desired. This notice would be incomplete were we to omit mention of the setting Fedora receives at the hands of the Grand Opera House management The scenery is more sumptuous than any that has been contributed on previous occasions in this city to this drama. Next week Joseph Murphy will appear in Shaun Rhue.

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No actor could desire a heartier reception than that which a generous audience tendered the German actor, Adolph Sonnenthal, on Monday night at the Thalia. The large house was filled to its utmost capacity, and the colors of all nations hung around the auditorium, relieved by evergreens and flowers. Never before, perhaps, has an actor been accepted by an audience on trust, as it were, for before he had any opportunity to speak or act, an overwhelming cheer arose which compelled him to bow his thanks for several moments.

Uriel Acosta, the piece chosen for the American debut of Herr Sonnenthal, is a heavy German play by Karl Guklow. It is in five acts and puts a great strain upon both artist and audience during its performance. The hero, Uriel Acosta, a young Hebrew, is possessed of an independent mind, and he sighs for relief from the restraint of sectarianism. His love for the daughter of a rich merchant of Amsterdam, his filial devotion to a blind mother, and his dutiful care of two brothers, afford material enough for a dozen dramas; but combined in the work of Karl Gukler's, they rivet the attention of the auditor by fine stage pictures alone. The situations and climaxes are powerful. The piece was not the most powerful one in which to introduce Herr Sonnenthal, but it afforded him many opportunities for the display of his emotional force, elocutionary ability, and the expression of melancholy sorrow. In the latter state Herr Sonnenthal is most magnetic with his audience, his expressive eyes lending attractiveness to a mournful presence. His methods are essentially of the old school, and he does not temper his passion or utterance. In action and speech he is either towering in rage or soft and gentle as a woman. That he is an accomplished and versatile actor cannot be doubted, but the excellence of the company which supported him, with few exceptions, did not afford him a monopoly of attention. Julie Schomberg as Judith played her part very nicely and merited the applause given her. Otto Meier and Max Bategg were both very good in old-men's parts, and the two brothers of Uriel Acosta were admirably done by C. Alexander and Hermann Korn. Helene Delia, as the blind mother, gave a fine performance, particularly in her scenes with Uriel. The remainder of the company did all in their power to give a carefully ballanced interpretation of an unpleasant drama. In the way of scenery, mounting and costumes there was nothing left to be desired. The star was called before the curtain several times after each act and a number of floral pieces were presented to him.

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After seeing Shadows of a Great City again, this time on Monday evening at Niblo's Garden, we see no reason for modifying the opinion expressed not long ago, that it is the strongest local melodrama that has yet been presented to the public. Its vigorous dialogue, interesting and "plotty" story, novel and sensational scenes and situations, combine to make it equally attractive to the denizen of the upper tier, and the more intellectually critical patron of the parquet. The Niblo's audience, many of whom were no doubt familiar with the night-side of metropolitan life, found the Shadows a source of unceasing delight from beginning to end. The applause evoked by the Blackwell's Island scene and the remarkable developments in the ensuing acts was deafening. Briefly, we may sum the performance up as eminently a successful affair in the eyes of the down-town public. The members of the company, particularly Messrs. Graham, Edeson and Allen and Misses Tiffany and Stuart, were received with cordiality. The acting is on a par with the excellence of the piece, and that is saying a good deal. The scenes were well displayed on the large stage of this theatre, and the panoramic mechanical change in Act Two was capitally managed.

Shadows of a Great City will remain the attraction here until Monday week. Then The Bandit King goes on the bills.

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A good house assembled at the People's Theatre, Monday evening, magnetized by the announcement of the never-ceasing Hazel Kirke. This is said to be positively the last engagement of this play at this theatre. It is barely possible that the pleasure of saying a perpetual good-bye was a temptation which few of its former admirers could resist. Nevertheless, the simply told story does not become so wearisome as others do with frequent repetition, and the admirable acting of the company lends added interest to the presentation. Of these Miss Turner, Mrs. Davenport and Miss Cowell and Messrs. Couldock, Walcot, Lipman and Whiffen, were particularly enjoyable in their work. Hazel Kirke is to be followed next week by Boucicault, who will play Conn every night and on the afternoon of St. Patrick's Day and Myles-na-Coppaleen at the mid week and Saturday matinees.

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The Private Secretary will run at least a month longer. Its attendance has not diminished, nor does frequent repetition seem to dull the keen edge of this delightful farcical comedy. The chief actors play with as much seeming spontaneity and spirit as on the first-night months ago.

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McAllister's Legacy, after a run of two months all told at both the Park and the Fourteenth Street Theatres, will be removed from the stage of the latter house at the close of the current week, and on Monday next The Major, with his delicious blarney, will once more begin disporting in the public view. The business has been immense since Harrigan and Hart moved into their present quarters. McAllister's Legacy would have run for some time profitably, but the managers had already made their plans and they could not depart from them without deferring the revival of The Major—an alternative not deemed advisable.

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Alice Harrison is once more in the cast of Ixion, at the Comedy Theatre, wherefor the worshippers at Burlesque's gilded shrine have cause for hearty rejoicing. The changes lately made in the company, while they are not in all cases quite satisfactory, have not robbed the show of its attractiveness. When Manager Percy seeks provincial pastures whereon to brouse with his flock of frisky lambkins, a fortnight hence, a young librettist, who has been waiting patiently for a chance to do some of his work, will take the house and bring out The Bridge of Sighs.

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Nothing new is to be said of Adonis, for the show is as good, Dixey as clever, and the attendance as prosperous as ever. The 200th performance of this extraordinarily popular burlesque will occur on Thursday of next week.

* * *

Impulse is the pecuniary success of the current season at Wallack's. No other play produced there has drawn such steadily large audiences. It will be kept on until the season comes to an end. Misses Coghlan and Robe and Messrs. Wallack and Tearle are nightly the recipients of appreciative applause. Indeed, the general verdict appears to be that the Wallack company has not recently done any work that will compare favorably with that done in Impulse.

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A Prisoner for Life continues to draw large numbers of people to the Union Square Theatre, where it will remain the attraction to the close of the season.

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Nadia de Rotchkoff, the Siberian baroness with dramatic aspirations, will make her debut at Wallack's Theatre this afternoon as Camille, supported by a well-selected cast.

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Tony Pastor always follows one good thing up with another. This week he presents a capital bill. In it appear Billy Birch, James Taylor, Bob Slavin, Annie Hart and other bright lights of the variety stage.

The Musical Mirror.

The Boston Ideal Opera company is playing a metropolitan fortnight farewell at the Fifth Avenue Theatre. At the opening, on Monday night, strange to say, there was but a sparse gathering; but that those who attended were lovers of good vocalism was attested by the rapturous applause. The distinct but decorous applause from the "attic" was evidence that music-lovers with shallow pockets had invaded the precincts of the gods, and as melody poured forth they gave vent to their feelings in emphatic approval. Downstairs there was a small but demonstrative crowd of listeners, and the more tuneful numbers of Girofle-Girofla evoked genuine enthusiasm.

Although in the original Frenchy to a degree, there is some very vigorous and stirring music in Girofle-Girofla. Some of the choruses suggest grand opera. The male chorus of the Ideals is especially strong, and was frequently recalled. Indeed, no pardon need be asked for mentioning this chorus first. Its voices blended as the tones of a mammoth organ, and swelled out and over the auditorium, enthralling the listener with sweet sounds The chorus, in its entirety, male and female,

would, considering its numbers, be difficult to excel in opera of any class.

The acting of the company we will pass over lightly. However, the Mourzouk of Myron Whitney was excellent in acting, and it need not be said that it was grand in voice. His last solo received a double encore. Few strong voices are so pleasant to the ear as that of Mr. Whitney; the audience, by their demands, seemed to feel that they were bidding it good-bye to opera. Tom Karl's sweet tenor was heard in the numbers of Marasquin, and his acting was fair. H. C. Barnabee acted Don Bolero very "straight," and sang its modicum of music with excellent method. At times he was feebly amusing. Marie Stone was not an ideal Twin in face or figure, and the less said of her acting the better; but her singing was exquisite. Her solos, one and all, sent the audience into raptures.

Much acting, but little singing, falls to the lot of Amore, wife of Don Bolero; but Mathilde Phillipps did some excellent work in the part. Her solo, "Those Men," did not receive the recognition its artistic execution merited. Lizzie Burton was a spirited Pedro. Marietta Siegfried, as Paquita, Pedro's sweetheart, was a very pert little figure. We have mentioned half of the long-drawn-out-cast; the rest were acceptable in the gaps. The half dozen cousins were very pretty in boys' clothes, and sang charmingly. The opera was nicely mounted, Mr. Stetson having evidently taken care of that department.

After two weeks of Ideal music, George S. Knight and his merry crew will scale the Garden Wall on the night of the 23d and remain in possession a fortnight.

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The Pirates was produced at the Casino on Monday night. The opera was very well done, and the principals, particularly Messrs. Bell, Ryley and Misses Beebe and Joyce, were well received. On Monday next Strauss' opera, Die Fliedermaus, will be sung for the first time in English in this city. Elaborate preparations are being made for the event.

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Pierrette, with Vanoni in the title-role, remains the feature of the bill at Koster and Bial's. The attendance is good.

The Giddy Gusher.

Some of the greatest lessons the world has ever learned has been taught it by pictures, and I heartily wish I could duplicate one I saw the other day and hang it on the walls of every grinding, thieving manufacturer throughout the land.

Every one who knows the habits of the Gusher knows that though she goes to bed with the owl she gets up with the lark. No sleep for her when there's daylight outside, and very little for anybody else in her volcanic vicinity.

Nat Goodwin said Sunday night, when his wife was about to send directions to be called to catch an eight o'clock train on Monday morning: "My dear, you forget we have got the Early Annihilator visiting us. The whole hotel will be on end before six. We could catch a train at 5:30 if we answer her first 'annunciation.'" That's the irreverent way they speak of your noble Gusher.

Well, it is nice to be up and out in the early morning, and especially in the country, where I am farming and browsing just at present. Astonished cows and newly-risen roosters view me with surprise as I go prowling about over the land, and it was on one of these excursions, just a week ago, that I saw the picture I wish I could have had photographed by the hundred for dissemination.

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Just above McComb's Dam rotten bridge, the salt water of Harlem River is full of frozen cakes of ice. Along the shore it lays piled up in rough, dirty masses, and in the morning sun it glinted and gleamed here and there bright enough to put into cocktails, or gloomily bobbed up and down in the water as dirty and battered as property trunks. On some of these soiled and floating cakes of ice two men were picking their way, as Eliza crossed the river in Uncle Tom, to an object jammed in between some of the overlapping layers. They bent curiously over it a moment, then lifted and bore to the shore between them the body of a drowned woman—a mere shadow of a creature, with flat chest and narrow shoulders and bowed back, with hair just touched with gray, carefully combed and tied and braided on the hollow-templed head. Her eyes were wide, staring as if seeking to see what laid beyond the gate she had opened for herself, and a pitiful, pleading expression rested on the poor mouth, from which oozed the foam that always fills the lips of the drowned. Every article on the wasted body was scrupulously clean and carefully put on. The rough but kindly men began to speculate on the probability of her being some resident of the neighborhood who had been out in the storm of the night before, and slipped off the bridge returning home.

But Peter Conlon, the Captain of the Precinct, gave one look at the woman, and said: "She is a suicide, and driven to it by hard work and despair."

I wish that face in marble or on canvas could confront every ready-made clothing manufacturer in this land. I wish that silent but awful prophecy could reach every one of the wretches who fatten on starving needlewomen; for just as surely as it told the tale of her misery past and her hard life ended, it told of the woe to come, the punishment waiting the authors of her misery. When beyond this brutal ruling, that face would be in some Celestial witness-box.

* * *

In a few hours the story of Minna Huer, the German sewing-woman who suicided Sunday week, was known, and I shall never forget it, illustrated, as it was, with one dreadful picture. The papers gave it a brief, succinct mention. They are agitating—some of them—the question of better pay for the starving seamstress, but they failed to see the magnificent text furnished them by the life and death of this poor woman.

She was a good, pure woman, alone in a strange land, a well educated person of much refinement. She had lived for five years in a narrow garret all by herself, cooking her slender stock of food, polishing up her poor place till it shone with cleanliness, pulling a needle through a piece of cloth from five o'clock every morning till midnight, and often begrudging the time she lost in carrying her ill-paid work home, and breaking utterly down and seeking shelter in death when her hard work failed her.

* * *

When a young girl is suddenly faced by disgrace and rushes into the other world; when a woman sees the light go out of heaven as some lover's arms drops from round her, and ends a life that contains no longer the love that sustained it, it's very sad; but they both have had their good time, and the transition from joy to sorrow has wrecked 'em. Here was a joyless, sunless life, a round of unending toil, and it is very pitiful to picture this poor creature tidying up her attic for the last time; putting all in order, knowing that she was never to return; tidying up the bed on which her weary limbs would never rest again; dusting the little glass in which the wan face, going shortly to look into the gates of death, should never again be reflected; writing her last sad letter to the brother at home, to whom she desired to send her few poor things; thanking the good woman who had given her the teaspoonsful of coffee with which she made her last earthly meal, and directing that in case her body should be cast upon the land once more it should be clothed in a nightgown she left in the top of the trunk, and which she had "long designed for that purpose."

My God! Why was not some good Samaritan—some Vanderbilt or Gould—on that avenue seeking the poor and needy, when, in the rain and growing darkness, the discouraged, despairing seamstress stole up its slippery length and plunged into the black, icy water? Where is the justice of Heaven that let that weary, grief-stricken spirit pass men whose pockets were bulging with coin made from the heart's blood of such poor creatures as she, and their mean legs not give way with paralysis or their grasping hands not wither with palsy?

Oh, Robert Ingersoll, I do hope you are a little out in your reckoning, and there is another town, hard by, where some of the wronged citizens of this will find a hearing, and some of the tough citizens get a settling; for things are not conducted on a pleasing plan here.

* * *

This brings me 'round to Ingersoll and his lectures. The rotund Robert has the staunchest kind of an adherent in Nat Goodwin, and the warmest sort of admirer (if not exactly believer) in Lizzie, his wife. And in their company I went Sunday night to hear all about Liberty—as if I didn't know all about it—and took all sorts of liberties with everything and everybody.

If Ingersoll had studied his background I think he would have altered the position of some of his similes.

He made a very telling argument by saying that in all things we had progressed the last five thousand years, save in religion. He described the first man in his dug-out through all the transitions of nautical achievements, till he reached the magnificent vessel breasting the ocean with steam and sail to-day. He described the primitive tom-tom, and said if the man who beat it had said, "This is the one perfect instrument dropped by an enraptured performer in Heaven upon earth—no improvement shall be made—the hair of the horse and the intestines of the cat shall have no voice in the matter," why, we would to-day be without our Albert Weber and devoid of our William Steinway. Ovide Musin would be without an occupation, and Dave Braham never been heard of.

Then he spoke of the sharpened arrow-head, the cross-bow, the arquebus, the blunderbus, the mitrailleuse, and the last cannon which carries a detonating, combusting cartridge through a stone wall and round a corner. Then he said that the skulls, from that of the man in the dug-out to that of the inventor of the needle-gun, had undergone the same change, and naturally we began to examine the heads on the stage. As compared with the orator of the evening, it was the man in the dug-out and the inventor all over again. And way down at the end was a man with a particularly small top-knot. Every time Ingersoll wanted to return to the seed of his argument he said, "And here my friend, is the dug-out," or, "The man with the small skull," and he would prance down to the very chair with outstretched hands, as if to lay 'em on that special cocoanut.

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As middle man of the first row was a tall big old fellow who approved heartily of every sentiment and beamed with his approbation, and on his right sat a sour brother who had by accident got on the stage, a man who thought he knew it all and was, as Ingersoll said, "orthodox in consequence." This was a bad lot. A cynical sneer played on his Mephistophelean countenance at Ingersoll's best joke, and when the philosopher launched his most irrefutable arguments against the doctrines of Calvin and Luther, he looked unutterable things and moved in his seat as if to say, "If I should get on my hind legs, what would become of yon orator?"

After the manner of Pilgrim's Progress, Nat and I christened all the occupants of the chairs. There was Mr. Ready Believer; there was Stiffneckstickitout; there was Little Skullthinksmall; there was Pugnaciouskickback; and then we drew comparisons between the landscape and the background much to Ingersoll's advantage. There's nothing small, apparently, about Robert. He's got a wide smile, and a spreading girth, and generous legs, and plenty of reach, and a cracking big head, and if he's only as good and sweet and kind as he makes himself out, he's a prince.

And he bids for popularity among women. He don't say that cold feet should be grounds for separation between man and wife, but he did say that no woman should live with a cross man; and I was glad of it, for I thought of my chum—my comrade—that very good fellow, poor Meg, who is half distracted twenty-five hours of the day about a man who is so supremely selfish that to read her death in the *Herald* wouldn't move him half as much as to find the soup he wanted wasn't on the *menu* of his club.

* * *

Why, that woman has lived days without one word from him, and nights as utterly forsaken and alone as if she'd been on an uninhabited island. She's been snubbed and pulled up when she's been distancing him on the first quarter. She's known months to pass and the only evidence of affection he gave was by kissing her lady friends. She could have put a blister on a polar bear's tail and found him a pleasanter companion thereafter than this husband was for whom she was putting out every ability and making every effort. My dear Meg was there Sunday night, and when Ingersoll opened out on the cross husbands I was pleased, for she doesn't take any counsel from me.

Perhaps the applause that greeted the sentiment conveyed to her some conviction of its truth. I hope it did, for she's giving a great deal of trouble to your, GIDDY GUSHER.

Amateur Notes.

A performance by the New York Amateur Opera company will be given this evening at the Lexington Avenue Opera House under the auspices of the Greenwich Literary Society. Mrs. Thomas, Mrs. Griggs, Misses Cannon, Douglas and Clarke and Messrs. Kyle, Surgis, Clarke, Swazey and Cooper, with the assistance of a chorus of forty voices, will give Patience. The next representation takes place on the 10th of April, in Yonkers, with Pinafore as the bill.

A new organization, called the Rosedale, gave its initial performance at Lyric Hall on Wednesday night. A comedy called The Boston Dip was presented with the following cast: Moses Mulligrub, J. W. Bell; Adonis, J. J. Riger; Lavender Kids, W. F. Strauch; Dasher, A. H. Rustern; Mrs. Mulligrub, Miss Macready; Ida, Edith Jenks; Eva, May Conlon.

Mrs. Edward Morris, wife of the clever comedian of Harrison and Gourlay's company, will be seen on the professional stage next Fall. She was formerly prominent in amateur theatricals in San Francisco.

Messrs. B. R. Throckmorton, J. C. Costello, Percy Williams, Clara Leek and Ellen Green will have prominent roles in the coming production of The Passing Regiment by the Amaranth Society on March 25. The comedy will be presented by special arrangement with Augustin Daly.

W. P. Macfarlane has seceded from the Amaranth and joined fortunes with the Kemble. In such roles as the old-boat builder in The Guv'nor Mr. Macfarlane has done good work.

A benefit performance under the patronage of Mr. and Mrs. Charles Hecker, Chief Justice Daly and wife and others, will be given at the Madison Square Theatre on April 7. New Men and Old Acres will be presented, with R. C. Hilliard, John W. Noble and Mrs. Dr. Howe in the cast. It will be under the management of Daniel Frohman. G. W. Presbrey, of the Madison Square staff, will direct the stage.

On April 15 False Shame will be presented by the Gilbert at the Brooklyn Academy of Music. The cast will include Messrs. R. C. Hilliard, H. J. Stokum, John W. Noble, J. J. Darling, Nellie Yale Nelson, Alice Ferris, Annie Hyde and Howard Knudson.

The Treacherous Guest is the bill to be illustrated on April 27 at the Park Theatre, Brooklyn. It will be in aid of a Home for Disabled Confederate Officers.

There is too much caste in the amateur arena. With but few exceptions, nearly all of the ambitious aspirants object to play aught but leading roles. This is an error. True knowledge can be cultivated in trivial parts as well as in the more important ones. Very frequently the most lavish praise of the evening is awarded to the possessor of one of the lesser roles.

There is a dearth of leading ladies at present both in New York and Brooklyn. Alice Ferris and Vera Vernay have become professionals, and Nellie Yale Nelson appears only at intervals. Some of the new people should be given an opportunity.

President Hilliard of the Brooklyn Gilbert denies emphatically the report that the society is to join forces with the proposed stock company. The association, he states, has never been in a more promising condition, and the members are content to rely on the ability of the strong staff which has been banded together for the past two seasons. Although their dues are but three dollars a month compared to the Kemble tariff of over seven, their membership has been limited to one hundred and fifty. There is a long list awaiting admission, but as the treasury shows a balance of nearly one thousand dollars, it has been considered advisable not to increase the roll for the present.

John H. Bird, the eminent amateur, attended the Sonnenthal reception at the Liederkranz Club and made one with a merry party of his professional brethren.

John Nevins, an ambitious amateur, has written several plays. He may be seen as the hero of one of his productions and as Richard III. before the season closes.

Elsie Gerome, last season an amateur, is now playing leading business with the Three Wives to One Husband company.

Pirates of Penzance is the selection of the Amateur Opera Association for their next entertainment. It is claimed that their productions are placed on the stage at a cost of nearly one thousand dollars.

Mrs. James Brown Potter is seen frequently at amateur performances. Mrs. Potter has lost none of her enthusiasm for theatricals.

On Saturday, March 7, the Brooklyn Academy of Music was the scene of the fifth performance this season by the Gilbert Society. Boucicault's comedy, How She Loves Him, was presented in capital form. With one or two exceptions a superior cast could not be selected from amateur resources in America. There was not a hitch or break during the evening. H. J. Stokum was the Sir Abel Hotspur. He gave a strongly drawn picture of the irascible old nobleman, and may be credited with the most finished work that he has ever presented to Brooklyn audiences. The Doody of J. J. Darling was equally well given. Mr. Darling is a comedian of no mean merit, and his enaction of the Irish valet would be no discredit to many of the traveling combinations. Adam Dove was gentlemanly and correct as Dick Hartley. As Tom Nettletop, John W. Noble again proved his versatility. The part should, however, be given to the light comedian. Charles Catlin made his debut with the Gilbert as Sprawley. He hardly realized the exquisite dude in appearance, but gave a satisfactory, if conventional, rendition. Another debutant was Edward F. Cole, who made a distinct hit as Dr. Sparks. Howard A. Knudson caused the unimportant role of the domestic to shine prominently. He is always painstaking. The three physicians were in the able hands of Messrs. Stetson, Austin and Nelson. The latter made his first appearance on the stage, and is to be commended for a capital make-up. Nellie Yale Nelson made a charming Atlanta Cruiser. A pleasing personality and beautifully modulated voice always make her acceptable. Alice C. Ferris divided the honors with Mrs. Nelson. Her scenes with Nettletop were admirably portrayed. The dashing Lady Selina Raffleticket was fairly well rendered by Annie L. Hyde, as was Bobby by Edith Aims. False Shame will be the next production. Among the audience were Messrs. Mead and Johnson, of Henry Irving's company. They expressed themselves much pleased with the entertainment.

At the Academy of Music last evening, Saratoga was produced by the Mimosa.

A sister of Michael Morton has composed a satire on May Blossom. The travestie will be presented at the Madison Square Theatre in April. Most of the cast will be taken from the ranks of the Ladies' Dramatic Union.

Caste was given at Irving Music Hall, Brooklyn, last Tuesday evening by the Bulwer Society. The parts were distributed as follows: George D'Alroy, G. W. McLean; Hawtree, Thomas McCormack; Sam, John Wood, Eccles, D. I. Macfadden; Esther, Miss Wilcox; Polly, Miss Bonnell; Marquise, Miss Cringbarre.

There is but little probability that there will be an amalgamation of the societies this season.

The Romance of a Poor Young Man will be given at the conclusion of Lent at the University Club Theatre.

Pauline Willard bids fair to worthily fill the niche made vacant by her mother, Mrs. H. F. Nefflin.

Why are not the entertainments at the Lexington Avenue Opera House announced for half-past eight? This would be more just to the audience, who arrive at eight in anticipation of an earlier performance.

On Monday last The Two Orphans was presented at the Brooklyn Turn Hall by the Greenwood Literary Club. M. L. Shillak made an excellent Pierre Frochard, and Amy Lee a good Louise. It was a testimonial to stage manager Harkins, who assumed the character of De Vaudrey.

Professional Doings.

—Nanon will not be produced at the Casino until July 1.

—Lavinia Shannon is starring at low prices in the West.

—The Romany Rye case is now before the Superior Court.

—Howard P. Taylor will probably write a play for Laura Dainty.

—Marie Jansen will remain at the Boston Museum all Summer.

—Emerson, the minstrel, has betaken himself with a company to Honolulu.

—Alexander Bell has been engaged for R. G. Morris' Kindergarden company.

—C. W. Dungan goes to Philadelphia every day to rehearse in Die Fliedemaus.

—Genevieve Rogers has replaced Agnes Herndon in Milton Nobles' company.

—Harry Miner has [illegible] Will Cowper and his play [illegible]

—Madame Fursch-Madi is to [illegible] certs in various cities, opening [illegible]

—Ben Stern is arranging with [illegible] take out a Pop company at popular [illegible]

—W. H. Daly will remain with [illegible] McCaull when the latter leaves the [illegible]

—Langtry's Fall date in this city [illegible] cancelled. The matter is now being [illegible]

—The Lorellas, who have just entered the stellar field, have thus far played to slim business.

—Adele Clarke replaced Alice Gray in the Her Atonement company at Peoria, Ill., on Monday.

—On March 30 Thatcher Primrose and West play an engagement at the Fifth Avenue Theatre.

—J. P. Locke will sail for England early in May, being under contract to several English managers.

—Walter Benton has been seriously ill with pneumonia at his father's residence in Dorchester, Mass.

—Lillian Russell sang to about two hundred people at the Brooklyn Theatre on Saturday afternoon.

—Louis F. Massen and Marie Burroughs have left Called Back to join a Private Secretary company.

—Digby Bell has recommenced suit against Miles and Barton for money alleged to be due himself and wife.

—George W. Farren is managing the Ideal Dramatic company, which is playing week stands in the East.

—G. S. Grant will probably play the Abbe in Nanon at the Casino. He has been engaged by Aronson.

—On Friday next a matinee will be given at the Bijou Theatre at which Herr Sonnenthal is expected to attend.

—Lillian Hadley is meeting with success through the South as Kate Wilmarth, the Confederate spy, in Lynwood.

—The serious illness of his brother Morris has called Harry Greenwall, the Galveston manager, to San Francisco.

—The advance sale for Daly's latest success, A Night Off, is very large—much greater than that of any piece this season.

—Since Saturday Edward Aronson has been confined to his house with a swollen face. He has undergone a surgical operation.

—Francesca Guthrie opened with the Carleton Opera company on Friday. Alonzo Hatch has returned to the company temporarily.

—The Gilseys decline to make any improvements at the Comedy Theatre; but this does not discourage numerous applicants for the lease.

—Alice Harrison returned to the cast of Lalon on Monday night. Jeff D'Angell's has joined the company to play Bacchus in place of Beulah Sandford.

—C. M. Holman, a type-setter in the *Republican* office at Cedar Rapids, Ia., was last week engaged as first tenor to the Wilbur Opera company.

—Jalma will shortly be produced at the Grand Opera House, San Francisco. Charles Gayler, the author, will go there to superintend rehearsals.

—Minnie Maddern played to nearly $7,800 in New Orleans last week. Her business in the West has been uniformly large, and rebooking is the rule.

—Nelson Wheatcroft has nothing to do with Katherine Rogers' professional engagements, either as actor or manager. Miss Rogers opens in Norfolk, Va., shortly.

—Alice Raymond has an advantageous offer of a six months' engagement in Europe, and will probably accept. The offer comes from Behrens and Fuchs, of Berlin.

—Diplomacy will be done at Wallack's two weeks from next Monday. It would have been produced earlier, but Impulse has been filling the treasury; so Arthur Wallack affirms.

—At the close of the regular season, late in May, Carrie Swain will visit her old home in San Francisco and play a week's engagement. Miss Swain is at present in New England.

—George L. Smith reached the city last Tuesday. He is lying very ill at 25 East Sixteenth street, suffering from iritis in both eyes, which deprives him temporarily of his sight.

—On account of unpaid salaries, Walter Owen and E. P. Sullivan have left John Murray's company. They claim that Murray is doing well enough to satisfy all claims upon him.

—By permission of E. J. Buckley and Miss Donald, Maud Peters played Barbara at an In the Ranks matinee in Toronto last week. Miss Peters is a daughter of the late Charles Peters.

—C. A. Potter, who has been advertising agent for the Grand and Wieting Opera Houses in Syracuse, is to be one of the advertising staff of the Forepaugh Circus during the tenting season.

—Herr Adolph Sonnenthal will play Die Tochter des Fabricius on Thursday and Friday at the Thalia. Saturday afternoon he is to appear in Wahn und Wahnsin, and Saturday evening as Kean.

—The business of Adonis fell off a little last week, but it is picking up again. Preparations for the production of Tom Sawyer, Mark Twain's new comedy, are proceeding. Mollie Ravel will play the leading role.

—When Lawrence Barrett leaves Boston he will play on the road to New Orleans for two weeks, opening in the latter city on April 6 for two weeks. A week each in Memphis and St. Louis follow, the season closing about the end of May.

—Lizzie Evans had the largest matinees of the season, it is said, when she played in Galveston and Houston. In the latter town, by the way, Miss Evans was elected a member of the police force and presented with a handsome badge of office.

—During his late indisposition, J. K. Emmet wanted to cancel all dates and close his season. He was persuaded not to do so, as the loss would have been very great. It is thought that as it is his failure to meet engagements will have cost him $10,000.

—A project is in agitation to have N. C. Goodwin and H. E. Dixey appear jointly in imitations of Irving on the next Actors' Fund Day. It is proposed that a farce be written as a vehicle, and to have judges decide the "contest" as to which gives the best imitation of Irving. The mimics would no doubt draw a large house.

PROVINCIAL.

BOSTON.

Antonie Janish appeared at the Park Theatre during the week with great artistic success. Camille was given 2d and 3d, and matinee 7th; Léonora, 4th; Ingomar, 5th and 7th; and Love and Intrigue, 6th. The lady does not depict Camille as the light, superficial, frivolous Parisian girl, but endows her with more depth, character and dignity, even in the beginning. Of course I had heard of her Camille incidentally, but was hardly prepared for such a personation as she gave; so, while realizing from the outset that I was in the presence of a great actress, I could not accept her presentation at all till the second act was well on, and even then, with many misgivings. During the third act the beauty of her personation—creation, I might better say—began to take possession of me; but even then I was hardly prepared for the vivid realism and strength of the fourth act, and the terrible pathos of the fifth. When Camille entered the ball-room, on the arm of the Duke, her face was a study—it was so pinched and pathetic, so worn with remorse and the riot of unwelcome wickedness. Here, and in the succeeding and final act, the necessity of the interpretation given in the preceding ones was made apparent to any one with intelligence free from prejudice. Frivolity in the first act would have been followed naturally by petulancy in the later ones. I was able to see none of her Leonore, and only a part of her Parthenia, which latter seemed to be well conceived and and acted; but the play of Ingomar is faulty in all essential particulars, starting out beautifully and ending almost ignobly, as woman's efforts are apt to end when she attempts more than she can accomplish, as Mrs. Lovell assuredly did. In my early reading, I presume, was included Schiller's tragedy of Love and Intrigue, though I do not recall it. I know, however, that it must have been cut terribly for presentation, since the five acts were given in about two hours, and since in several places it seemed to hang together in a somewhat desultory way; but the high order of talent, if not indeed genius, manifested by Madame Janish in depicting strong emotion, was apparent constantly, although the stage manager, early in the evening, had apologized for her as suffering from a terrible cold, which not only affected her voice, but kept her in constant pain. One charm of Madame Janish at all times, is her expressive play of feature, and the wonderful degree of earnestness made apparent whenever the occasion demands. Her face is not what may be called beautiful, but it is intellectual and well under control in expression and fire. Frank Losee, the leading man, deserves a hearty word for his general success. Mary Shaw appeared to less advantage generally than on former occasions in Boston, though I think this largely owing to the scant opportunities afforded her by her character. One thing that struck me as very singular was that the entire co. appeared to better advantage in Love and Intrigue, where almost every character is strongly drawn, than in the other plays, where one or two parts stand out in bold relief. Possibly because it put them on their mettle, but this is not necessarily the correct answer. The Boston press, with one exception, I believe, has been strong and at times eulogistic in approval of Madame Janish, whose artistic success has been very decided.

Edwin Booth began his return engagement at the Boston Museum, 2d, by appearing in The Iron Chest, which was repeated 3d. A New Way to Pay Old Debts followed for the next two nights, and The Apostate on the two closing nights of the week. Don Cæsar de Bazan was given at the Saturday matinee, and East Lynne (without Mr. Booth) at the Wednesday matinee. The first-mentioned play is a stupid sort of an affair, though it is played superbly, not only by Mr. Booth himself, but by the co. in support as well, Edwin Arden and Charles Kent appearing to special advantage respectively as Wilford and Adam Winterton. Mr. Booth's Sir Giles in the second-mentioned play, is one of his best-rounded, most artistic personation, while the play is one that is as symmetrical as the character, and lives in its green old age almost as rugged and hearty as the works of Shakespeare himself. The houses were large during the week, and the enthusiasm at times great.

Lawrence Barrett has closed his second week to good business with Francesca da Rimini at the Boston Theatre.

Apajune has caught the popular favor at the Bijou Theatre, and good houses were the rule during the second week of the jolly opera.

Over the Garden Wall, which was seen earlier in the season at the Howard Athenæum, did a large business during the week at the Globe. Both text and cast have been changed slightly since the previous presentation. The affair is crammed full of horse-play, much of it very funny, and there is enough singing and dancing in it, in addition, to please lovers of music and graceful movement as well as those who shout at rough-and-tumble fun. George S. Knight and his wife are a host in themselves, and they have several clever people in support, notably Robert E. Graham, whose imitations of well-known actors were capital, that of Lawrence Barrett especially, with the gentleman playing across the street, arousing great applause.

The Pavements of Paris, which was seen earlier in the season at the Boston Theatre, has done a fair business at the Howard Athenæum.

Variety at the Boylston Museum and variety and specialties at Austin and Stone's.

Items: The sale of seats for single nights of the German opera was highly successful. The season will begin April 6 at the Boston Theatre with Der Prophet.—One of the funniest things of the past week was a complete and somewhat elaborate criticism, in the *Advertiser*, of a concert that did not take place, it having been postponed until this week. General Blackmar and wife and Lawrence Barrett's daughter occupied a box at the Park on Monday night, and Edwina Booth and a party were in Manager Schoeffel's box Friday night.—A Boston weekly paper, which I generally see about once a month, last week made the remarkable statement that Janish "is by nature and training more fully equipped for the soubrette roles than for the heroic or emotional characters." I think I must contrive to see the paper every week if I am likely at any time to run across such richness as that.—I met Edward A. Perry the suave dramatic critic of the *Herald*, last Monday, just before theatre time, and asked him if he was going to see Janish. "No, I am going to see The Iron Chestnut," he said, in his usual happy way of expressing himself. It is now considered the orthodox name of the play.—Francis Wilson is creating quite a furore here by his acting in Apajune. An elaborate interview with him appears in Sunday's *Herald*, in which he states that he never drank a glass of liquor nor used tobacco in any form. My heart warms toward him more than ever. He will hereafter have the best in the shop in the way of criticism.—The Boston Elks will give a promenade and reception at Mechanics' Hall on Easter Monday. The American Band, of Providence, fifty strong, will play, and an orchestra of a hundred musicians, under the direction of J. C. Mullaly, leader of the Globe orchestra, will play.—Agnes Booth has been in town during the week, and saw Janish's Camille Monday night, with Manager Schoeffel, from his box.—Walden Ramsay has been engaged for the Boston Museum co. next season.—Quite a theatrical colony lies out in the edge of the Dorchester district, some three miles by the New York and New England Railroad, including George W. Wilson, George and Nellie Everett, Napier Lothian, Assistant-Treasurer Gallagher, of the Howard; Stage Carpenters Graham and Sullivan, of the Museum and Bijou; Cornet Player Dr. Shuebruk, of the Bijou; George W. Stewart, baritone of the Symphony Concerts, and others, including your correspondent; and as almost all of us take the 11:15 train home nearly every night we sometimes have a jolly time. Mr. Gallagher has been elected story-teller of the company, and one night last week he laid aside his usual chestnuts and told one that I presume the last variety co. brought along. Two trapese performers attached to a circus, it seems, made the acquaintance at the hotel of a couple of lively girls, and gave them tickets to the show, while in a Southern town. I don't remember the names of the performers, but Smith and Jones will do. Smith was the one who hung by his heels while Jones gyrated while suspended by a strap held in the mouth of Smith. For some reason Jones was particularly anxious to see their fair friends as they came in, and made Smith promise to tell him if he saw them. He did see them just as Jones was suspended by the ponderous jaws of Smith, who, never breaking a promise, and anxious to please his friend, exclaimed: "Here they come, Jones!" But Jones waited to hear no more and dropped incontinently, though landing in the sawdust was soon himself again. In such a case as this absence of body on the part of Jones would be better than absence of mind on the part of Smith. Though the crowd all tumbled to this story, it is generally urged that Gallagher's next stories must not be shop-worn.—I have just met Sam Harrison, who, commenting on the enormity of my shocking pun anent the coming Harrison and Gourlay show, proceeded to enlighten me about the Domestic Earthquake, with which they will break ground for the first time at the Bijou next week. It relies less on horse-play, and more on witty dialogue and humorous situations, than Skipped and the similar affairs of the past two or three years; and these excellent comedians deserve the thanks of people who laugh willingly for desiring to give them legitimate cause before the previous chestnuts have become roasted so thoroughly that their ashes are bitter.—The memorial service for the dead of Mount Olivet Chapter, Rose Croix, ancient and accepted Scottish rite of Freemasonry, was held in the Park Theatre Sunday evening, the first time in the history of Masonry in New England that such a service has been held in a public place. There was not a vacant chair in the entire theatre. The stage was set with the cathedral scene from Francesca da Rimini. Rev. Minot J. Savage delivered the eulogy.—There is a rumor in Boston, though I cannot assertain its foundation, that Henry Irving will cancel the last week of his engagement in New York, and play it in Boston.—George and Lizzie May Ulmer were at the Adams House last week.—The report given circulation in several New York papers last week that Edwin Booth would retire from the stage after this season has not the slightest foundation in truth. Mr. Booth denied the truth of the report emphatically when asked about it on Friday.—Manager Schoeffel is preparing an elaborate souvenir programme commemorative of the anniversary of the opening of the Park Theatre. As the Union Square Theatre co. will be at the Park that week, and the play A Prisoner for Life, the design will be a large padlock, which, when opened, will reveal cabinet-size portraits of all the members of the co. I fancy that this souvenir will be in greater demand than any previous one. Mr. Byram told me a couple of years ago that they received calls for the souvenir of that year from every State in the Union.—The *Beacon* tells a good story of Henry Irving in his recent illness here, as follows: "Henry Irving loves his little joke. He smiled blandly out of his bed the other day at Dr. Langmaid, and said: 'I daresay the public will growl because I don't play; but they will blame the doctor first, and that's all I care!'"—George Riddle was among the admirers of Edwin Booth's Sir Edward Mortimer on Monday evening.—And speaking of Mr. Riddle reminds me that a performance of Julius Cæsar by a body of Harvard students, which they hope to make as memorable as the Œdipus Tyrannus of a few years ago, will soon be given. They intend to make the stage of Snider's Theatre as nearly as possibe a reproduction of the stage of Shakespeare's day. Whether this be so or not, one thing certainly will be Shakespearean—the assumption of female parts by beardless boys.—J. K. Paine gave a lecture on Beethoven at Chickering Hall, 6th. He had the assistance of Leopold Lichtenberg, violinist, and Ernst Jonas, violoncellist.

CINCINNATI.

Standing-room only has been the nightly order at Heucks' during the engagement of Fantasma, and at the matinees hundreds were turned away, unable to obtain even standing-room. The spectacle is simply marvellous for the mechanical smoothness of its presentation. The majority of the trick features are novelties to Cincinnati amusement-goers, and the engagement could easily have been prolonged for another week with equal success. Kate Davis, who portrays the title role, is gifted with a phenomenal contralto voice, and her specialties, with burlesque serio-comic business added, were heartily encored. This week, Salsbury's Troubadours, followed 15th by A Rag Baby.

At Havlin's the Two Johns, big attractions, both in a physical as well as an artistic sense, closed a profitable week 7th. The joint stars are prime favorites locally, and their play, while possessed of no special features to commend it from a literary point of view, amuses an easily satisfied public. This week, Grace Hawthorne in Camille, Frou-Frou and Miss Multon, followed by Queena, with Miss Hawthorne in the title role, during the second week of her stay. Planter's Wife comb., 22d.

The box-office returns at the Grand during Keene's engagement last week figured up satisfactorily, judging from the placid smile which irradiated Harry Rainforth's classic features, and had Richard III. been retained on the programme during the entire week the engagement would have surpassed any previous event at the Grand during the season. Keene's careful, conscientious work at the late lamented Dramatic Festival did much to endear him to theatre-goers in this city—a fact which, combined with his effective support and the excellent mounting of his plays, largely accounts for his successful engagement. This week, Victor Durand, followed 16th by the Damrosch German Opera troupe; Monte Cristo, 22d.

Dominick Murray in his sensational drama, Escaped from Sing Sing, closed a fairly profitable engagement 8th, at the People's Theatre. The star, despite his intense suffering from rheumatism, enacted his arduous roles in satisfactory style, and his efforts were ably seconded by T. H. Henning, Harry Lindley, Nora Lee and Edith Crolius. This week, R. L. Downing in Tally-Ho, followed, 15th, by the Daly Brothers' Vacation co. in a return engagement; Comedy Four comb., 22d.

Between acts: Modest Jake Rosenthal benefits at the Grand, 15th, with the Barlow-Wilson Minstrel party as the attraction. Several of the members of C. B. Bishop's disbanded co. were in the city during the week, en route East.—Manager Miles has returned to New York.—Nate Salsbury emphatically denies the truth of a report now going the rounds that he contemplates leaving the Troubadours, and claims that he never entertained such idea.—Nick Roberts is in town heralding Monte Cristo.—Some twenty or more supernumeraries at the Grand struck for their unpaid salaries, amounting to $90, on the 5th, during the Keene engagement, and it required the services of an able-bodied constable conversant with all the intricacies of baggage attachments to bring out the ducats.—Dominick Murray, who is severely suffering from inflammatory rheumatism, was unable to appear 7th at the Peoples' at the matinee, and in consequence the house was closed during the afternoon. In the evening he was still incapacitated from active service, and his role was sustained by Mr. Coleman. Mr. Murray will close his season on Louisville, 14th.—Manager P. Harris will open his season in earnest at Robinson's during the first week of May, and proposes to make the campaign exceedingly warm for his brother managers.—Manager James Fennessy, of Heuck's, has tendered the Cincinnati Trades and Labor Assembly a benefit during the Troubadours' engagement at Heuck's.—There is talk of taking Fantasma to San Francisco during the Summer, in which event the residents of the Pacific Slope can prepare for a decided treat.

NEW ORLEANS.

Matters theatrical are still booming here. All the theatres have been well patronized during the past week, and the attractions offered have proven very satisfactory to the audiences, judging from the applause and recalls.

At the Academy of Music Minnie Maddern has been presenting her new play, Caprice, to very appreciative audiences. Although the play does not reach the expectations desired from reading notices from other cities, it is such a vast improvement over the play hitherto produced by this little star that it gives general satisfaction. Miss Maddern is personally very popular in this her native city, and has received much social attention. Her acting in the new play evidences continuous and intelligent study, and is very praiseworthy. She has been treated to several recalls nightly. Her co. is in the main a good one, and renders adequate support. A Madison Square co., including Mantell and Ferguson, begin a week's engagement, 9th, at this house in Called Back.

Lizzie Evans occupied the boards of the St. Charles Theatre last week, presenting three plays. Fogg's Ferry, Dew Drop and Maud Muller. The star is a bright and captivating little soubrette, and acts with a pleasant naivete that is at times delightful. Her co. fill with credit the difficult roles assigned them, and the series of performances have proven attractive to generally good houses. Sunday, 8th, the Lorellas come to this house for one week in Mishaps.

The Grand Opera House has been filled to overflowing almost nightly with delighted audiences assembled to see The Two Orphans performed by Kate Claxton, Charles A. Stevenson and the regular co. Isabel Freeman (Mrs. Norton) has given most valuable assistance during the week as the Countess. Though the lady has been off the stage for many years, she has lost none other old dramatic strength and ability and acts admirably. The Louise of Miss Claxton is already well and favorably known, and needs no comment. The entire performance is splendidly given, and has been thoroughly appreciated. Next week, The Sea of Ice will be given with specially prepared scenery, and will doubtless duplicate the business of the past week. A Child of the State, 15th.

The Dickson Sketch Club begin a week's engagement at the Grunewald Opera House 8th, producing Editha's Burglar and Combustion. They have been well advertised, and will no doubt do well.

The Wild West Show, with its living pictures of life in the far West, its picturesque Indian encampment and splendid equestrian exhibitions, has been drawing well when blessed with fine weather, and rewarding the patience, energy and merit of the management.

Personal: Your Zanesville correspondent has left for home after a visit of several weeks to our city. I regret that my severe illness prevented me from extending him more courtesies, and from seeing more of him during his stay. He is a most companionable and intelligent gentleman, and I hope for the pleasure of seeing him again.—Genial and ever-popular J. W. Collier, of the Union Square management has been on a visit here for some time, and his host of friends have been trying to make it pleasant for him.—Frank Farrell, another New Orleans favorite, has been here for several days, looking after the interests of the Called Back co. and greeting old friends.

PHILADELPHIA.

Notwithstanding the fact that Lent is in full swing, and that many of the Opera House patrons observe it with some strictness, the Boston Ideal Opera co. met with fair success last week. There is nothing new to be said of the way Miss Ober's people render the various operas in their repertoire. All the work is well done. This week we are to have R. G. Morris' Kindergarden. In view of its success in your city, there is considerable curiosity to see the first performance here. N. C. Goodwin and Eliza Weathersby in Hobbies, 16th.

At the Chestnut, W. H. Gillette and the Madison Square co. in The Secretary, drew full houses. This play has already been seen in the city during the present season, and there is but little additional comment to be made. It is funny enough to draw well during a fortnight longer. Dion Boucicault opens this (Monday) evening in The Colleen Bawn, which will be given until Friday evening, when The Shaughraun is to be presented. Hazel Kirke, 16th; Aimee, 23d.

Carrie Swain, in Fred Maeder's Little Joker, appeared at the Walnut to fair business. This week Mr. and Mrs. Florence appear in Our Governor, Mighty Dollar and Dombey and Son. Mr. Florence's appearance as Cap'n Cuttle excites interest. Walter Bentley's adaptation of Charles Reade's Terrible Secret, entitled Love or Money, will be presented, 16th. It has been in rehearsal here for some time, and the author-adapter is now trying it on the interior towns.

Die Fledermaus will be withdrawn from Haverly's stage at the close of the present week. It is still apparently on the full tide of success. Pirates of Penzance will be given week of 16th, and on the following Monday Apajune will receive its first representation here.

At the National The Bandit King ran through the week to good business. The Hanlons in Le Voyage en Suisse form the current attraction, and will doubtless pack the house. Michael Strogoff, 16th.

Robson and Crane in Our Bachelors filled the Arch street performance of this favorite comedy. Skipped by the Light of the Moon is the present attraction. Janauschek, 16th.

The Arch Street Opera House is now to be managed by H. B. Mohn. Olivette will be given during the week with Ethel Lynton in the title role. Cheap prices will continue, and the genial Harry is pretty certain to make the thing a success. Hereafter at this house there will be three matinees—Tuesday, Thursday and Saturday.

Items: The dime museums are drawing as usual and the skating rinks exhibit little decrease in patronage. In numbers they increase and multiply.—Frank Wilson will be heartily welcomed as a strong addition to the attractions of Apajune. He is peculiarly a Philadelphia favorite.—Carrie Swain has no rival on the stage—as a turner of somersaults.—Anna Boyle Tally Ho's no longer. Sensible girl.—There is some talk of Manager Nixon being at the head of the Boston Ideal Opera co. next season. It is a question whether there is enough in the name alone to make such a venture a success.—Nixon and Zimmerman have done away with the Wednesday matinee admission of fifty cents, and now charge evening prices. This doesn't look much like a reduction to "popular prices."—The National plays The Stranglers of Paris and the T. P. and W. Minstrels this month.—At the Saturday performance of Die Fledermaus, albums, containing cabinet photos of the principal artists in that opera will be distributed as souvenirs.

BROOKLYN.

The Carleton English Opera co. began a week's engagement at the Grand Opera House Monday evening, presenting Offenbach's opera, La Fille du Tambour-Major, to a large audience. The co. in every respect proved a most capable one, and the performance one worth remembering. W. T. Carleton and Dora Wiley were of course the favorites of the evening. The Florences next week.

May Blossom was received at the Park Theatre by a fair audience. Georgia Cayvan, Joseph Wheelock, Benjamin Maginley, Forrest Robinson and W. H. Crompton were all familiar with their parts, and were received accordingly. Thirty members of the Gilbert Amateur Society attended in a body on Wednesday evening and expressed themselves as being highly pleased with the entertainment. The McCaull Opera Comique is booked for the 16th.

There are but few such brilliant spectacular dramas as Michael Strogoff now being played. Of the many representations that drama has had here, I hardly think it has as yet played to a profitable week's business. The co. is far superior to the one seen here last. The receipts on Tuesday evening were much larger than on Monday, and, as luck might have it, Michael Strogoff may have a good week. Next week, Thatcher, Primrose and West's Minstrels.

Items: Walter Sinn is at this writing in Florida. His health has somewhat improved.—In conversation with several of the principal newsdealers last week, I was informed that THE MIRROR is about the only dramatic paper sold to any extent in this city:—Harry Wiel has been appointed chief usher of the Grand.—While Maggie Mitchell was giving the shadow dance in Fanchon last week, in kicking she sent one of her slippers flying to the gallery.—The captain of the supernumeraries of the Brooklyn Theatre was punished in a most severe manner on Saturday night. It appears that the fellow engaged quite a number of people as supers and promised to pay them according to their work. When the work was done, however, he failed to keep his word. Besides losing his position he was unmercifully beaten by the enraged supes.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Hanley's co. is playing Edward Harrigan's great success, Dan's Tribulations. The house is well filled each night. Fanny Davenport in Fedora next week.

Lee Avenue Academy of Music (C. L. Woglom, manager): An amusing comedy by Dan'l Sully, entitled The Corner Grocery, is presented here this week, and business is very good. Hanlon Brothers in Le Voyage en Suisse next week.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Ristori appeared during the week in Marie Antoinette, Mary Stuart, Queen Elizabeth and Macbeth. The houses were only fair, as the star is too far advanced in age to compare with her former self, while the advance of prices to $3 was a serious blunder. Thomas W. Keene opens in Richard III., 8th, and during the week will appear in Romeo and Juliet, Othello, Hamlet, Fool's Revenge and Macbeth.

Pope's Theatre (Charles R. Pope, manager): Aimee had an excellent week's business in Mam'zelle and acquitted herself with great credit, maintaining her position as one of the best soubrettes on the stage. Laura Wallace was excellent as the bored wife. Three Wives to One Husband, 8th.

People's Theatre (W. C. Mitchell, manager): Baker and Farron, old St. Louis favorites, did well with The Emigrants and Max Muller. Their character sketches were thoroughly good and the musical features excellent. John A. Stevens in Passion's Slave, 8th.

Standard Theatre (W. H. Smith, manager): Yank Newell's Muldoon's Picnic held the boards to good business. Prices have been cut ten, twenty and thirty cents and business has been very large, numerically speaking. Grau English Opera co. opens 8th. During the week they will present Mascotte, Queen's Lace Hankerchief, Little Duke, Olivette and Pinafore.

Casino (George McManus, manager); The engagement of the James Reilly Comedy co. in The Widow; or, Fun on the Bristol, opened well and filled the house all the week. Baylies and Kennedy's Bright Lights open at the Casino, matinee and evening performance, 8th.

Items: James Hannerty, of the Standard, with his confreres, found that the system of breaking prices has proven a great success.—The underlinings for March 15 are the Hanlons in Fantasma, at Pope's; Planter's Wife, at the Olympic; Silbon's Cupid comb., at the People's, and Heege's Bad Boy, at the Standard. At the Casino a special week of vaudeville will be given.—Manager Charles R. Pope is improving rapidly, and will be able to be about again when the weather becomes settled.—Edmund Tearle, although distinctly English in his methods, did his exacting work with Ristori very acceptably all the week.—O. W. Cobb, architect of the late Grand Opera House, arrived in St. Louis yesterday and will interest himself in drawing plans for the new house, which will be located on exactly the old site.—C. A. Chizzola, manager for Ristori, states that he has secured Salvini for next season. Mrs. Augusta Foster will be the leading lady of the co.

BALTIMORE.

The penitential season is holding us with an iron grasp and knocking the bottom out of things theatrical; good plays or bad plays, it does not seem to make any difference—the attendance is light all the same. And as for items of theatrical interest, they are worse than scarce. Religious fervor seems to draw the Lenten line between skating-rinks and the theatre, and consequently the rinks are drawing crowds to the detriment of the theatre. If the present skating craze keeps up managers will have to resort to a rink annex to enable them to buy clothes and food. A ballet on skates or a roller melodrama would be something unique and fetching.

At the Academy of Music last week the Boston Museum Comedy co. had a fair week of it, and gave a very enjoyable and even performance of Our Guv'nor. The play was produced in this city several seasons ago and was well received, and it was the renewal of a very pleasant acquaintance. On Monday night the Thalia Theatre co. began a week of opera to a fine audience, producing, for the first time here, Genee's Nanon. The repertoire includes Gasparone, Der Freischutz, Beggar Student and Martha. Next, May Blossom.

The performance of the Leopold Brothers at Ford's Opera House drew audiences that varied from light to middling. In their acrobatic and musical specialties they are excellent, but the dramatic hodge-podge which serves to introduce them is nothing long-drawn-out. One of the co., Frank Manning, proved himself a good comedian and managed to get something out of a very wearying part. He is worthy of something better. The rest of the co. was in keeping with the play. Mattie Vickers made her first appearance in this city as a star on Monday night in Jacquine, supported by Charles S. Rogers and her own co., to an audience that was quite friendly. Next week, M. B. Curtis.

A Bunch of Keys closed a week of fair business on Saturday night at the Holliday Street Theatre. The co. is nearly the same as gave it here last season, and the show, with but one or two exceptions, is identical. Charles Bowser throws a good deal of fun into the part of Snaggs, and Eugene Canfield as Grimesy is always the apple of the audience's eye. Lina Merville is a rollicking, happy Teddy, and Marietta Nash's dancing is a feature of the play. Nat Goodwin and his co. began the week on Monday night by appearing in Confusion, and Those Bells for the benefit of the Firemen's Association. Big house. Confusion will be given all the week and will be preceded either by Those Bells or To Oblige Benson. Next week, Romany Rye.

J. H. Wallick's Bandit King comb. is appearing at the Monumental Theatre this week in the dramatic cartridge, Jesse James, the Bandit King, and giving a good support to the real Jesse James' horses, Bay Raider and Roan Charger. Next week, Alice Oates' Burlesque co.

At the Front Street Theatre the attraction for the week another version of Jesse James' life and adventures called The James Boys, with Sid C. France as the star. An olio precedes the drama and includes Clarke and Edwards in sketches; Lillian Markham, serio-comique; Sheffer and Blakely, burnt-cork team; Lulu Wentworth, vocalist, and the Sheerans in a sketch. Next, J. W. Ransone, in Across the Atlantic.

A double bill is upon the programme for the coming week at Harris' Museum, Everybody's Friend and Solon Shingle, with James H. Keane in the title role, supported by the Museum co. In the curio hall a new array of attractions is announced.

Despair: I have been working all week trying to scare up an item, but am obliged to close the letter without one. If this keeps up I will have to send to New York for some ready-made of assorted sizes.

CLEVELAND.

At the Euclid, Siberia has been doing a very large business. The scenic display is grand, and in the hands of the competent co. the drama merited the substantial approval given. Foremost in the cast is Adele Belgarde, a most capable actress, well suited to the emotional character of Sara. Atkins Lawrence gives dignity and force to the part of Nicolai, her lover. M. C. Daly's creation of Michael Trolsky, is immense. He provoked roars of laaghter. Emma Vaders, as Marie, did splendid work in act two. Alice Coleman and Charles Petit, in cornet solos, were loudly applauded. Emmet's manager telegraphed from Pittsburg to Manager Hartz on Saturday that Emmet was there sick, and would be unable to fill his engagement here this week. Too late to obtain other attractions, the house will therefore be closed this week. Salsbury's Troubadours, 16th, week; Fanny Davenport, 23d, week.

At the Academy, Charles A. Gardner, in Karl, filled a three nights' engagement, opening Monday. He did a splendid business. Hallen and Hart's Ideals, remainder of week, to good business. Barney McAuley, this week; Ida Siddons' Minstrels follow 16th.

Pauline Markham, in a run of popular dramas, attracted large audiences to the People's last week. Charles Fostelle's Ike will make things lively this week; return engagement of Grau's Opera co., 16th, week.

Items: Huntington Concert 14th, and Mrs. P. T. Badifield will make her debut as a public reader at the same place—Case Hall.—Cleveland is now credited with twenty-two roller rinks.—Louis Hartman, treasurer of Academy, was married last week to Miss Ruby Parker, of this city. Our congratulations.—Stuart Rogers was here last week.—H. P. Acker, ahead of Barney McAuley, and Colonel Keys, advance for Emmet, have been here.

SAN FRANCISCO.

MARCH 3.

San Francisco is ablaze. Lent has come, and, instead of the purple, we have donned our gayest holiday attire. Every day is a gala-day, Sunday included. Victor Durand has come, and taken that elegant furnished mansion of Al. Hayman, the Baldwin where he has been holding receptions to large numbers of people every night for over a week, and so continues this, his second week.

Mr. and Mrs. McKee Rankin, children and nurse, all stars, are still here, and occupy that cozy little cottage on Bush street, which is presided over by Jay Rial. Old '49 accompanies Rankin and his wife, and with them, received immense crowds of callers all last week, and will prolong their successful reception until Thursday night of this week.

The worshippers at the shrine of Charley Reed, around at the little parish chapel of F. W. Stechhan, are still receiving the widow's mite and the confessions of admiring attendants by the hundreds. Patti attended divine service here last society—which is Saturday—night, sitting through the entire order. *En rapport* with the various Hymnal selections of the Rector, the Rev. Charles Reed. The Lenten service of song goes on and on at the Krelling Brothers' temple, surnamed Tivoli. Music of Faust—the little—is arranged here for all the divine selections, and the devout still go thence in no less numbers than as of ye olden time.

Mapleson opened the opera season last night with Patti and Scalchi in Linda. The Grand Opera House was of course crowded, yet many a vacant seat was seen, owing to the inability of scalpers to work off tickets. Semiramide was the promised opera, and so advertised, consequently disappointment number one to the dear gullible public.

Disappointment number two will likely appear in the non-appearance of Nevada, who was formally announced for debut in Semiramide; afterward—after the sale—changed to Sonnambula, and now, so says her agent, she will not appear at all this week, owing to tonsilitas.

Items: M. H. De Young entertained Patti, Meolini and Levilly in a novel style last Wednesday, the reception having been tendered as a Pink Dinner. The decorations consisted entirely of pink and white pinks that colour predominating in artistic ways in the furniture, the light, mems and souvenirs. The dining table was ornamented in the centre with a mirror bordered with pink-colored plush of natural pinks edged with smilax, on which arose diagonally a large violin composed of various colored pinks. The menu cards represented a book, hand-painted, containing the name of each of the eighteen ladies and gentlemen present. Besides the dainty corsage bouquet of various designs, a rare and costly souvenir was received by each guest. Patti's was a gold drum with beaten silver heads, hand-painted, containing her name. Other lady souvenirs were Maltese-cross panels on little plush easles hand-painted satin. The gentlemen's were female ideal heads, hand-painted, in little plaques of hammered silver. Patti's costume was a magnificent white brocade, front of the *jupon* entirely of pearl embroidery, corsage cut heart-shaped, finished with point-lace pearl embroidery and diamonds. Mrs. De Young, the hostess, a lady of blonde type, largely endowed with beauty and intelligence, wore a superb Worth costume of white brocade en train, over a petticoat of velvet *couleur cuivree*; corsage en pompadour with turquoise and diamond ornaments.—The Morosco Circus, the first this season, is billed to open at the Wigwam 7th, with Wednesday and Saturday matinees for a period to be measured entirely by the amount of profit in it. John Sherman, Louis Durand, Eddie Bailey, May St. Clair, Frank Monroe, Emily Zolo, Samuels and Durand, Karl and Gonzalus, Miroses Brothers, William Burrows and Lew Gorman, are the names that occupy the posters.—The Divigo Club is determined to be up with the times, and among other leading journals of this and foreign countries may be seen on its file the NEW YORK MIRROR—Billy Sweatnam comes to Reed's Minstrels, 15th, and will succeed Seaman on the tambo end.—Billy Emerson has about completed his co., to leave for Australia, via Honolula, for a two weeks' performance at the latter city. Walsh and King, Billy Courtright, Al Holland and Ben Clark, are those already engaged. An offer was made Will Bishop, of Reed's, which is not yet accepted. Since writing the above item, Gus Pixley, Burton Stanley, Dan Tracy, Coghill Brothers and Reinhardt have been added to the party, which left for Honolulu to-day on the steamer *Mariposa*.—Mad. Sinico, Prof. Campbell and Karl Formes are reported as organizing an opera co. for a visit to Honolula in June.—Ed Price is dilligently attending to McKee Rankin's business, and making many new friends in 'Frisco.—The reception of Patti by the Speranza Musical Institute, last week, was in honor of the first anniversary of Patti as an honary member.—Joseph Wheelock, Ben Maginley, Forrest Robbinson, W. H. Crompton, Nick Long, and Miss Cayvan will be among others who come with Impulse in May. Al Hayman possesses the coast right to Twins.—Archie Gunter goes to New York shortly on business relating to the publication and dramatization of his new novel, Barnes.—Charley Reed, the other day, in honor of his wife's birth-day presented her with a ring of original design. It was set with four large stones—ruby, emerald, emerald, diamond—the initial letter of each stone spelling the word Reed—Wyatt, Arlington and Girard's Minstrels will return here about April 1 for a season at the Wigwam. The co. consists, in addition those heading it, of J. B. Dixon, Smith and Post, Herley and Donovan, I. Tragellas, H. Lewis, Zarony and J. Kellogg.—J. B. Gaylord, Barnum's advance agent, has come and gone East again, after making arrangements for a season here.—McKee Rankin has engaged a real Mongolian, named Alphonse, which is the American for Ah Gow, to play the Chinese character in the Danites.—McDowell is said to have offered Joseph Grismer $25 advance on George Wessell's salary to fill the latter's position as leading man and stage manager at his Oakland Theatre.—Saturday afternoon, 7th, a complimentary benefit will be given Harry Gates and Hattie Moore at the Tivoli, with Maritani, as the opera.—The two week's engagement of May Blossom at the Baldwin in May next, will be followed by Impulse.—It is said that Patti declines to sing with Grannini in San Francisco, owing to the great popularity here of the latter. There may be much truth in this, as Grannini's name seems to be studiously withheld from all the three-sheet announcements posted thus far.—Miss Neally Stevens, who gave a concert last Friday night, has concluded to remain here and teach music.—Carroll Johnson's benefit, Thursday afternoon, drew a large concourse of his lady admirers, who presented several handsome floral offerings, among them a large ship. He and his wife left for New York Friday last.—Annie Adams and Mollie Fuller are said to be the understudies of Rose Wood and Rosabel at the Baldwin.—Campobello is training the San Francisco amateur singers in Le Nozze de Figars, instead of Sonnambula, as hitherto announced. The change is explained, by the discovery of unepected talent, sufficient for the former production.—Franz Reinan has secured Magda Iroschik, for a season of Sunday night German drama, and will present the lady to 'Frisco next Sunday at the Baldwin, in Hahn's drama, Fechter Von Ravenna.—Seaman and Girard, of minstrel fame, have dissolved, the former taking Carroll Johnson's end at Reed's, while the latter goes with Wyatt's minstrel party for an interior tour.

The Wednesday matinees at the Bush Street Theatre are attended largely by members of the profession. Patti and her party occupied two boxes last Thursday night at the Baldwin, which Manager Hayman had kindly thrown into one. Salem Estelle Cohan, a young Jewess, of this city, will make her debut, 7th, at the Baldwin Theatre, in Leah the Forsaken. Miss Cohan is a pupil of Mr. Charles A. Thorne—late Mrs. Sarah Starke—a well-known actress.—Frank Unger has taught Patti a lot of little Irish songs and ditties, such as "Mary Ann McLaughlin," "Irish Lullaby," "Mike Magee." Charley Reed's songs "Tomale" and "Mary, Mary, Quite Contraty."—Following Victor Durand next Monday, 9th, will be presented Col. T. T. Milliken's adaptation from the French, Three Wives to One Husband, with Mrs. Elizabeth Saunders and Mollie Fuller as new acquisition.—At the Standard this week the after piece is a burlesque on Victor Durand, entitled Patti Craze, or, Vickey Dude Run.—Criticism of Viola Dugan's debut, by Mrs. Frank Unger, in the *Ingleside*, is highly complimentary to the young lady.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): Owing to the late arrival of Genevieve Rogers to fill the vacancy caused by Agnes Herndon's leaving the co. Milton Nobles and co. appeared in Phœnix, 3d, instead of Love and Law. Good-sized house. The co. is a good one throughout, and all the characters were effectively rendered and deserve high praise. Nobles, in his widely known impersonation of Jim Bludsoe, was the recipient of many encores, while Max Fehrmann, in his character of Moses Solomon, was the same good-natured Hebrew as of yore, and elicited the applause of the entire audience by his excellent performance.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): A large, fashionable and delighted audience greeted the Emma Abbott Opera co. in King for a Day, 4th. This was Miss Abbott's first appearance here. The singing of William Castle, as Zephoris, was excellent, while the fine baritone voice of Signor Tagliapietra was superb. The other leading characters were well sustained by Messrs. Connell, Allen, Brodenk and Miss Annandale. The chorus was exceptionally strong.

Items: The receipts at the Abbott engagement were the largest by far since the opening of our opera house.—Mignon was announced to be presented, but owing to the sudden illness of Laura Bellini, King for a Day was substituted. During the third act Miss Annandale was presented with a very handsome and costly bouquet by the telegraph operators here.—Charles R. Pope, manager of Pope's Theatre, St. Louis, who has been quite ill, is sojourning in this city. He is accompanied by his wife and son. He is receiving much benefit from the use of the healing waters.—Rose Eytinge, 13th and 14th.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): John Stetson's Monte Cristo co. headed by James O'Neill, played one of the most successful engagements in the history of this house last week. It was the first production of Dumus' play here. Full houses ruled all the week. Mr. O'Neill has reason to be proud of his reception on his first appearance in Denver. He makes the character of Edmond Dantes one of absorbing interest, and at certain times during the play his acting reaches a very high dramatic point. Ralph Delmore as Noirtier was only secondary to his principal. His disguises were perfect and encores were frequently given. The Caderousse of J. W. Shannon and the Albert of S. M. Kent were both well done. The rest of the cast was acceptable. The stage settings were marvels of richness. W. E. Sheridan, in the legitimate, current week. He opened in Louis XI. Tuesday night, as he could not arrive here from Salt Lake in time for Monday. Several changes of programme. Excellent prospects. John A. Stevens' Passion's Slave week of 16th; Evans and Hoey in A Parlor Match, 23d; Wages of Sin, 30th; J. T. Raymond April 6.

Academy of Music (P. T. Hughes, manager): Flora Walsh's Comedy co. produced a lot of rubbish called Our Married Men to light business 26th and 27th and at matinee. With the exception of Miss Walsh, who is quite clever, the co. was below mediocrity. C. B. Bishop was booked for week of 2d, but did not fulfill his contract. I. W. Baird's Minstrels current week. Our people have always taken kindly to minstrels, and a good business will doubtless be done.

Small talk: Stanley Wood's opera, Brittle Silver, is being revised and will shortly be produced.—It is said another Uncle Tom outfit is headed this way. We have not got over the last attack yet.—H. Van Valzah is still in town. He is not connected with the Leadville Opera House now.—Donna Madixxa, who is to star as Cora in Edward Clayburgh's Creole co., has brought suit against her wealthy husband, W. B. Daniels, of Daniels and Fisher, dry goods merchants of this city, for $25,000 yearly alimony. The case is exciting intense interest here, as many sensational developments have occurred. Miss Madixxa, during Mr. Daniels' absence in the East, took forcible possession of the Daniels mansion on night of 3d, and with pistol in hand stood off all approachers, saying at the same time that she was a remarkably good shot. She remained in one of the rooms in the second story over night and part of next day, when she was arrested for riotous conduct and required to give a bond of $500 for her appearance at a near date. During her short sojourn in the Daniels residence her food was conveyed to her by her friend, the Baron Von Trotha, by means of a basket attached to a rope. Miss Madixxa would not leave the room in which she was domiciled for fear of being forcibly ejected from the house. She is now quartered at the Windsor.—No new developments in the proposed suit against the Tabor management in regard to the color line. I suppose the matter has been dropped.—Stage Manager Alexander of the Tabor Grand is earning an enviable reputation.—Much sympathy was expressed for James O'Neil during his engagement here. He received the sad news of the death of his little child in New York. Mrs. O'Neill left immediately for that city.—Frank Damrosch, son of the late Dr. Leopold Damrosch is talking of going East to reside. He will be sadly missed in musical circles here. Lillian Dunstan took the part of Mercedes during the Monte Cristo engagement. Eugenia Blair did not appear.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The last of the Thomas concerts was given 2d, in the presence of a large and fashionable audience. Carl Baerman was the soloist and elicited very favorable criticism from musical authorities on his brilliancy of execution. These concerts were organized by subscription, and a balance of nearly six hundred dollars remained in favor of the contributors who have formed themselves into an association. Their object is to negotiate for the appearance of eminent musical personages and other artists of note.

New Haven Opera House (Horace Wall, manager): We, Us & Co., with its laughter, revolving hotel and fat commedian, played to crowded houses three times, opening 6th. The piece is brimfull of side-splitting absurdities. The burden of the honors envelop the shoulders of Ezra Kendall, at whose oddities even the gigantic Mestayer was obliged to smile. I noticed that the rest of the cast were present, but that's about all. Pavements of Paris, 12th, 13th and 14th; Janish, 16th, 17th and 18th; The Guv'nor, 19th, 20th and 21st.

Bunnell's Museum: D. E. Bandmann was seen in the following roles by crowded houses last week: Hamlet, Merchant of Venice, Don Cæsar De Bazan and Richard Third. He appeared only at the evening performance, and was well supported by Louise Beaudet. A Celebrated Case opens 9th.

American Theatre (Press Eldridge, manager): A good all-round variety entertainment was that of last week. The Maxwells especially were noticeable in their specialty act. Austin's Allied Attractions, 9th, week.

Items: That which styled itself the New York Star Opera co. was extensively billed throughout the city for the coming week at Carll's. Comic opera was to be done at cheap prices. Very cheap by the way; so cheap that they smacked considerably of museum prices. Walter Lamb was the manager, who, I am told, wanted a surety from Manager Carll before deluging us with

his megatherian aggregation of talent. This our local manager would not agree to, and the engagement has been cancelled.—Mrs. Le Clair, proprietress of the American Theatre, Hartford, quietly shuffled the Connecticut dust from her high boots and fled to parts unknown. Her mourning creditors have written a poem which begins with that familiar line "gone, but not forgotten."—Ben Stevens is in town visiting relations. He has booked the McCaull Opera co. in Apajune at Carll's for 20th and 21st.—After the Thomas Concert Monday evening Mr. and Mrs. Carl Baerman were entertained with a banquet at the house of Mr. M. Steinert. Professors Stoeckel and Wehner were among the guests.—Zazel was in town Saturday last.—I have just noticed, as I am about to send off my letter, the advertisement of the Vescelius Opera and Concert co., who, during the current week, will present Lecocq's Love Sequel, The Stolen Kiss by Balfe, Two of Offenbach's operas, viz.: The Magic Fiddle and The Equal Match, and Pygmalion and Galatea by Suppe, at Carll's Opera House. Cheap prices will prevail. We are requested not to confound this organization with the one previously mentioned—namely the New York Star Opera co.

HARTFORD.

Robert's Opera House (W. H. Roberts, manager): W. A. Mestayer, supported by an excellent co., presented We, Us & Co., 4th and 5th, before very large houses. It proved to be a very laughable comedy and kept the audience in an uproar from beginning to end. Special mention should be made of F. F. Kendall, who took the part of Dr. Mulo Medicus. He is a very fine comedian, original in everything he does, and the success of the piece is in a great measure due to him.

People's Theatre (H. O. Jones, manager): William H. Rightmire, supported by Clara Lloyd and a good co presented The Two Wanderers and Nan the Good for Nothing the past week to good business. Week of 9th opens with Edward Chrissie, supported by Lillie Pease, in Detected.

Allyn Hall (Brank Charvat, manager): Ullie Akerstrom, supported by an excellent co., presented Fanchon, The Lancashire Lass and Leah the Forsaken last week to very large business. The same co. present week, in East Lynne Lost in London and Pearl of Savoy.

Items: An attachment was put on the American Theatre. This house has been very poorly managed this season, Laura Le Clair being the proprietress. Business had been running behind for some time. Mrs. Le Clair, with her husband, who has lately made his appearance here, have skipped the town, leaving debts of $600 or $700.—The Arab co. and the Boston Burlesque Opera co., under the management of J. V. Farrar, were playing at the house, and of course are left out in the cold. The house is at present closed, but several persons stand ready to open it if a settlement can be made.

WATERBURY.

Opera House (J. H. Coe, agent): Callender's Minstrels, 6th. Large audience. The entertainment was only fair, when we consider what Callender's Minstrels were a few years ago.

American Theatre: Crowded houses and unlimited applause attest the popularity of this little theatre. Mr. Barnes is deserving of his good fortune. New faces this week. Howard and Woods, Billy Chase, Viola May, Lulu Arnott and Julia Wilson.

DANBURY.

Opera House (C. L. Taylor, manager): Callender's Minstrels came to good business, 5th. The co. was good, but hardly up to the standard.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): T. H. Delevan engaged the house for week of, 9th, with a Lynwood co. and Mr. Hanna had his paper all on the boards, supposing he had rented the house. When it came to final arrangement Mr. Delevan wished to play the co. on sharing terms, which Mr. Hanna would not accept, and the date was cancelled. Mr. Hanna secured Evans, the boy mesmerist, for the week.

Items: Little Sadie Fagin, who scored a hit in the character of Meenie, in Rip Van Winkle recently, is playing the child parts with Charvat's co. at Hartford.—It is rumored that Horace Booth will build an opera house on his Main street property laid bare by the extensive fire of 21st.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Michael Strogoff was finely presented last week to immense business. This week, A Bunch of Keys. Next week, Theo.

Ford's Opera House (John T. Ford, manager): W. J. Scanlan last week to good business. This week, M. B. Curtis in Spot Cash. Next week, R. L. Downing in Tally-Ho.

Items: Draper's Uncle Tom's Cabin at Herzog's, this week.—C. B. Bishop at Barton and Logan's Dime Museum.—Nothing new announced at the Comique.—Business very good at all places of amusement last week.—Walter Dennis took in the Inauguration ceremonies, and goes to New York early this week.

FLORIDA.

JACKSONVILLE.

Park Theatre (J. C. Carlisle, manager): The Annie Firmin New York Comedy co., after a successful tour of the State, returned and presented The Private Tutor (otherwise known as Private Secretary) to a fairly large and appreciative audience. To-night they give us Our Boys. They will tour the State again.

Items: J. Duke Murray, agent of Milton Nobles co., is in town, and says success has attended his co. all through the South. Play here, 9th, 10th, 11th and 12th.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Janauschek appeared, 3d and 4th, to small but highly delighted audiences. After performance, 3d, Manager Johnson suggested that Janauschek give her second performance in her special car, as he thought the audience would be seated in the car with comparative ease. The Silver King co. appeared 5th, 6th, 7th and matinee to tremendous business. The audience at each performance were very enthusiastic. Lawrence Hanley as Geoffrey Ware far exceeded the expectations of his many friends here by his excellent acting. Night of 7th, at the request of a large number of friends of Mr. Hanley, including the Ford Dramatic Association, of which he was formerly a member, Lawrence acted the part of the Spider in an admirable manner as an old professional. Joseph F. Doyle, a prominent young member of the Fords here, took the part of Geoffrey Ware in a very creditable manner. F. C. Bangs and Charlotte Behrens responded to repeated calls before the curtain at each performance.

Items: William Paul's People's Theatre co. open a week's engagement at Ford's Opera House, 9th, in Joshua Whitcomb, etc., at dime museum prices.—J. H. Mack, general manager of Harry Miner's enterprises, paid the Silver King co. a visit here. He was accompanied by his two famous dogs, and indulged in several days' hunting.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Silver King (Bangs) played to crowded house on 3d and 4th. Best of the season.

MACON.

Wright's Opera House (Patton and Smith, managers): Janauschek in My Life, 2d, to a fair house. The Silver King drew large houses, matinee and night, 4th. F. C. Bangs as Wilfred Denver and Charlotte Behrens as Nellie Denver captured the audience and won repeated recalls. W. M. Paul's People's Theatre co. is playing a very successful four weeks' engagement, with a change of programme every other night.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Arthur Rehan's 7-20-8 co. to a good house, 4th. Virginia Brooks as Flos acted the part well. Henry Hotto as Bargiss and Ernest Bartram as the Professor were very amusing. The performance was very laughable and pleased all.

AURORA.

Coulter Opera House (R. W. Corbett, manager): The Private Secretary, 6th, to a fair house.

GALESBURG.

Opera House (F. B. Kirch, manager): The Wilbur Opera co. in Little Duke, 5th, and a fair house. The co. is much poorer than when last here, and succeeded in turning a delightful light opera into a four-act nightmare The co. is sadly in need of talent. Gus Williams in Captain Mishler, 27th. Her Atonement, April 8, and Ford's English Opera co. 16th.

STREATOR.

Plumb Opera House (C. P. Swan, manager): The snow blockade froze out four or five weeks' dates. Fay Templeton and her co. played La Coquette, 5th, to a good house. The singing and acting were in the main satisfactory, but there was such a broad suggestion of nastiness underlying the lines and woven into the plot that it rather disgusted people of good taste. Romany Rye holds the boards for two nights, the 6th and 7th. It is being well received.

INDIANA.

INDIANAPOLIS.

At Dickson's Grand the week was opened by Downing's Tally-Ho co. The audiences were only fair, and the co. was just a little bit worse. There being little in the piece save the Hank Monk of Downing and the part of Betty, the small co. was all but superfluous. Ida Mulle did not appear, having disagreed with the management (about her display lines on the three-sheets). Wallack's Victor Durand followed, and had much better business. This is the most evenly balanced co. that has been seen here in many moons, and the frequent and hearty applause was deserved. Sophie Eyre is a thorough actress, has a splendid voice and a superb physique, and dresses well. Her first appearance called for much applause. We provincialists have not to do what the metropolitan press has done, but we can say that Durand is a splendid play, acted by an unusually clever co., and did not have the audience it deserved. Fantasma, 12th, 13th and 14th; A Cold Day When We Get Left, 16th, 17th and 18th, followed by Robson and Crane (return), and Abbott Opera co.

At English's Herne's Hearts of Oak filled the entire week. The play is worked too much, and the Ruby and Crystal are much poorer this season than Herne usually carries. The baby and the child, little Ruby, are, next to Herne, the best parts of the performance. They had a fair week. Charlotte Thompson is booked for week of 9th, and will produce Jane Eyre, East Lynne, Nell Gwynne, Romanoff and Phyllis. Miss Thompson is an Indianapolis favorite, and will be well received. Thomas Nast in illustrated art lecture, 10th. The Hollywood Juvenile Opera co. is announced for week of 23d.

Manager Sackett is considering the advisability of running two separate shows eack week—that is, as two performances are given each afternoon and two each night, a double bill would catch his patrons at both houses. The shows given this week have been up to the usual standard, and included turns by Marsh Adams, Jennie Quigley, Nettie Martyn in songs, Onofri Brothers and Malcolm and Melville (a new-double-up), gymnasts, and Johnson, mesmerist. Week of 9th, Neil Smith's dog circus.

At Glenmore's Zoo a good bill was given in advance of the "great sensational drama," Block Game; or, Playing to Win. This latter introduces George France, his dog Bruno and the Zoo stock. The Warren children, Cunningham and Curren, Bart Saunders and Nellie Daniels. Next week, George France and Bruno in another soul-stirring drama, Wide Awake.

Arena: John B. Davis is hurriedly preparing for his next season's opening. Almost everything is arranged for his opening here on April 18. The printing is coming, and he is getting rates to so many points that his competitors have no idea where he will then go.

Elbow shots: Ed. Denny has joined the Tally-Ho as manager, taking the place made vacant by the resignation of Tuthill. Ed has never had any experience as manager except once with a surveying party near Vincennes, but his general ideas will doubtless make him a good manager.—Fred Stinson, of Wallack's Durand, completed his work ahead here in two days, but for six subsequent days could not make up his mind to leave.—Owing to a loss of dates, the Three Wives co. laid over here a week and filled in time ahead of next date at Rockville and Terre Haute.—We may soon lose Boyd, manager of the Museum. He joins Cole for the tenting season.—The Indianapolis Maennerchor presented Beggar Student in Louisville recently, and were presented with an expensive lyre of Marechal Neil roses in addition to a royal entertainment.—Minnie Turpen, a recent debutante, was tendered a benefit at Pfafflin's Music Hall, 6th. She was assisted by the Cook Comedy co. (local), and was given a splendid support. It is the intention of Miss Turpen to enter the Lyceum School in New York about the latter part of this month. She is a young lady of some talent, and I hope she may succeed.—Jesse Huff, whose waxed mustache was the envy of all who passed the box-office at English's, retires 7th, and will be replaced by Tunis Dean, the assistant treasurer. Tunis has been to Congress with the Hon. William E. English.—Jennie Goldthwaite and Emma Mortland, of the Riley Comedy co., were resting here last week.—Ella Southard replaces Ida Mulle in Tally-Ho.—The Zoo closes from 21st to April 20, during which time the $4,000 improvement will be rapidly pushed.—Joseffy cancelled date here 4th. Claimed was in Louisville too sick to come on.—Harry Kennedy, of White Slave, was here about fifteen minutes last Thursday—just long enough to telephone "Hello!"—Jesse Huff will probably go with Charlotte Thompson.—William Hanlon jumped ahead of his co. and reached here Saturday.—Newton Gotthold was entertained at a stag lunch while here.—John B. Doris says that Indianapolis is the best place to winter a circus that he ever found.—The Fulton Comedy co., after a week in Illinois, concluded to return.

VINCENNES.

Green's Opera House (Frank Green, manager): Alice Oates, with a horrible co., produced an equally horrible opera, Robin Hood, to a good-sized audience, 3d. The performance was disgraceful and vulgar, bringing blushes to the cheeks of the gallery gods. Bartley Campbell's White Slave was produced by a most excellent co. 4th. A packed house—standing-room only. Crawford's Humpty Dumpty, 13th.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The White Slave, 5th, large and enthusiastic audience. Scenery good and cast powerful. May Newman as Lisa was very pleasing and attracted close and interested attention. Charles Webster and Jennie Morton were also fine in their respective parts. Rag Baby, 15th.

Items: The White Slave receipts were $507. Very good considering a ten-cent show and a skating rink to compete with.—Another rink is to be started up soon. This makes only two.—George Reed, brother of Roland, is "props" with The White Slave co. He's a jolly one, and your correspondent had lots of fun with him.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Mason and Morgan's Uncle Tom's Cabin to large house 2d, 3d. Low prices. The Private Secretary, with Leonard Grover, Jr., in the title role, to fair house.

Tips: Had a talk with Mason and Morgan's agent, E. H. Lane, who says they have had an unvarying good business since starting out in September. But cheap prices is all that has saved them from the fate of other and far more deserving troupes. Uncle Tom can weary, it seems, even the players, for he says they feel relieved after every performance. But so long as it pays they will bore themselves.

Pythian Hall: Professor Leon's Bird Exhibition will occupy this hall for two weeks commencing March 5.

VALPARAISO.

Grand Opera House (John Hankinson, manager): Harry J. Mortimer's Dramatic co. 2d, week to crowded houses. Change of bill nightly. This is the first co. that has tackled the town for a week's stay in ten years. O' Shandon co., 14th.

Item: George Hankinson has assumed the management of the Grand Opera House, succeeding Mr. Quaterman. George is a young man of more than ordinary ability, and will certainly make many friends and patrons in the profession.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Wilbur Opera co. presented Girofle-Girofla to a fair house, 2d. Mrs. Kirwin vocalized to advantage in the dual title role. The irrepressible Roland Reed slid in on his Cheek and entertained a large audience, 4th. The co. comprises many of the old members, including Alice Hastings and Blanche Vaughn.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Roland Reed and co., 2d, presented Cheek to good business. Mr. Reed renders his songs in such a comical way as to always bring down the house. Support excellent. The Dalys in Vacation was greeted by a good house, 5th. There are ten members of the co., six being Dalys, and they are a jolly crew. William Daly in his gymnastic feats was remarkably clever. Mountain Pink, 12th; Pathfinders, 14th; Evans and Hoey, 19th; Baker and Farron, 25th.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): The Maude Atkinson co. played a return engagement last week at cheap prices. Large audiences. F. D. Montague, who was with the co. when here before, his left them to join Keene, and his place has been supplied by E. N. Hoyt, as insufferable a stick as ever trod the boards. Private Secretary cancelled 14th to come in April. Hoop of Gold comes 17th; Baylies and Kennedy's Bright Lights, now playing at cheap prices, are booked for four nights, opening 18th, O. D. Byron, 26th.

Mems: A reduction of prices to theatrical entertainments is being agitated.—There is talk of a benefit performance being tendered Manager Tucker before his retirement from the management.—The City Council refused to reduce theatrical licenses at its last meeting. They should add a little to roller-skating rinks.

CLINTON.

Davis' Opera House (E. M. Davis, manager): Power of Money, 3d, to about $80. Through some managerial fault, there were no programmes. The play in its plot is disjointed. The co. was well received, especially the comedians. Ford's English Opera co., 6th. The entire co. is good. We have had nothing here this season equal to The Little Duke. About as nice an audience as the town affords during Lent.

DES MOINES.

Grand Opera House (W. W. Moore, manager): The Dalys in Vacation, 6th and 7th, to good business. Performance loudly applauded.

Foster's Opera House (William Foster, manager): Roland Reed's new play, Humbug, was presented to large and delighted audiences, 3d.

KANSAS.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Three crowded houses in the last week of February. Rentfrow's Pathfinders, a truly good co., full of new and novel features were the first on the list. Double Uncle Tom's Cabin succeeding in filling even the standing-room space. Last, but by no means least, the charming little actress, Louise Sylvester, in The Little Ferret, played 28th. Cleverness coupled with real genius makes Miss Sylvester an unexceptionally good comedienne. The less said of her support the better. Manager Swenson is elated over the apparent revival in business.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Feb. 27 and 28. Rentfrow's Comedy co in Scraps and Six Peas in a Pod. Very good entertainment to small houses.

PARSONS.

Edwards Opera House (McKim and Baird, managers): Baird's Minstrels come 14th; first minstrel show of the season; followed by the United States Minstrels.

Items: Lot L. Laird has assumed the management of the opera house, succeeding Mr. McKim, his partner.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Hoop of Gold, presented some agreeable scenery and a fair cast to very good attendance, 3d.

ABILENE.

Bonebrake's Opera House (R. M. White, manager): Laura E. Dainty, in A Mountain Pink, drew a fair audience, 7th. The impression she made was favorable. Her elocutionary training enables her to so modulate her voice as to produce a delightful impression on the hearer. To this advantage she adds a charming, vivacious manner, and an intelligent conception of her work. As Sincerity Weeks in A Mountain Pink—a play which narrates in an interesting but rather disjointed way the life among the moon-shiners in the mountains of Western North Carolina—she appeared to good advantage. In fact as well as in name she is a dainty little woman and a bright, clever actress. Co., with one or two exceptions, was inferior. Rentfrow's Pathfinders, 17th.

Good: Al Patterson, the successful circuit manager, has secured Janauschek for four nights, and will play her here.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Scraps was presented 3d, by Rentfrow's Jolly Pathfinders, to fair business. The play is the same one which they gave us last season under the name Six Peas in a Pod. The co. is much stronger than that of last season. The sale of seats for Laura Dainty in A Mountain Pink has opened up very slowly compared with last year, and she will not have last season's house. Mrs. McCullough, who has been proprietor of our leading skating rink here for the past two years, has converted her room into a theatre and arrangements are now being made for a series of first-class attractions.

KENTUCKY.

MAYSVILLE.

Washington Opera House (Harry Taylor, manager): Lavinia Shannon comb. opened Wednesday evening, 4th, to fair business, considering the attractions elsewhere. The star is not a startling success herself, and her support is ordinary.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): The Emma Abbott Opera co. gave two night and one matinee performance, 2d and 3d, to crowded houses, notwithstanding the fact that double rates were charged. The three performances aggregated over $1,200. The first night King for a Day was given in an excellent manner. In the second act Miss Abbott sang Home Sweet Home in such a manner as to carry her audience into ecstacy, and she was repeatedly encored. The matinee was as gross a swindle and outrage as was ever perpetrated on any community. Bohemian Girl was announced, with the entire co. on the bill, nevertheless Miss Abbott and Signor Tagliapietra did not appear, and Arline was given to one of the chorus girls, who butchered it. The house was crowded with ladies, who paid double prices to hear and see Miss Abbott. Night of 3d Martha was produced, and again Signor Tagliapietra did not appear. The house was crowded.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Margaret Mather's engagement has been the most successful, financially as well as artistically, of the season, and her popularity is firmly established. As Juliana in The Honeymoon, 2d, she is charming, and her delicious conception of the character, so free from affectation and full of vivacious humor, completely fascinated the audience. Her Pauline, in The Lady of Lyons, is a most pleasing performance, easy and graceful. The accessories of youth and beauty add such a distinctive charm that her impersonation ranks high, and to me is the best I have seen. The scholarly attainments of this artist were thoroughly demonstrated in her performance of Lady Macbeth, 4th, and surely nothing but the highest praise can be awarded her artistic conception and clever acting of the character. The sleep-walking scene was finely rendered. Words of praise to so fine an actor as Milnes Levick seem useless, for his work has long ago been stamped with the highest approbation. His Macbeth was grand, and the frequent encores awarded him were compliments appreciated. Frederick Paulding as Claude Melnotte gave one of the finest impersonations ever seen here, and he was called before the curtain after each act. The rest of the characters were finely done by a co. that reflects great credit on the management of Mr. Hill. A week's engagement is promised us for next season.

People's (William Wylie, manager): The new faces at this house have drawn well and the week's business has been large.

Items: Bennett and Moulton's Opera co. due here 16th and week.—Manager Hill had his celebrated pacer, Westmont, here, and the famous flyer was gazed at by numerous admirers of horseflesh.

BANGOR.

Opera House (Frank A. Owen, manager): The engagement of Margaret Mather was in every sense of the word a success. Her appearance in The Honeymoon as Juliana, 6th, was viewed by a crowded house, and she was repeatedly called before the curtain. As Pauline in The Lady of Lyons and Lady Macbeth, 7th, she was no less favorably received. Her support was fully up to the standard. The Bennett and Moulton Opera co. began a week's engagement, 9th, when The Mascotte was the attraction. Ten, twenty and thirty cents; will do a large business; advance sales already testify this.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Atkinson's Jollities in The Electric Spark opened a week's engagement, 2d. Business after the first night was small. The merits of the entertainment improved with each performance. There are but five people in the co. at present, and the price of admission was ten, twenty and thirty cents. Murray and Murphy in Our Irish Visitors, 17th; Kiralfys' Sieba, 23d, 24th.

Squibs: Charles Atkinson was in town Monday.—A. H. Dexter, of the Jollities, is a pleasant fellow, and I wish him good luck, particularly while eating boarding-house hash.—Charles Leve, leader of Denman Thompson's orchestra, dropped in upon us latter part of week.—Timothy Holland and Harry J. Hurd, minstrel boys, are at home without an engagement.—A doll and sled were given to the girl and boy sitting in the lucky seats at the Jollities Saturday afternoon.

CHELSEA.

Academy of Music (James B. Field, manager): Lizzie May Ulmer co. in Dad's Girl, 6th, to good house. Improvement in co. since last season. Floy Crowell Dramatic co. week of March 9.

LOWELL.

Music Hall (Walter S. Simons, manager): John Murray's second week's business did not prove any better than his first. He produced Constable Hook, Corner Grocery, Pat Rooney and Two Orphans. W. H. Southard, of this city, was specially engaged for the Chevalier in the latter play, and made that character prominent by his excellent acting and careful reading of the part. He has signed for the remainder of the season with Mr. Murray. Mme. Lee's Lilliputian Ballet week of 9th.

People's Theatre (Herbert E. Webster, manager): Pauline Lyford did not set the town on fire last week. The local amateurs in the support deserve mention. Agnes Wallace-Villa opens in the New Magdalen, 9th; Birds of a Feather, 16th; Fun on the Bristol, 23d; Lynwood comb., 30th.

Items: Walter Owen, of John Murray's co., had a dispute with the manager, 2d, which resulted in Mr. Owen receiving a bad injury to one hand. He has left the co.; likewise E. P. Sullivan, who opened in Montreal, 9th, in The Man from Texas.—Cy Johnson has left the city to join Spaulding's Bell Ringers.—Margaret Mather's engagement, 19th, promises to be a brilliant one.

BROCKTON.

People's Theatre (A. W. Purcell, manager): Zozo filled the house at seven performances, week of 2d. Good satisfaction. The scenery was exceptionally fine. The Lucier Comedy co., week of 9th.

Items: Billy Robinson arrived in town Friday to join the Zozo co., but being dissatisfied with his part, returned to New York the following day.—Manager J. C. Omey, of New Bedford was in town two days last week.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Dan's Tribulations made a second visit this season, 6th, and played to fair business.

MILFORD.

Opera House (George G. Cook, manager): The Miniature Patti Opera co. sang to a house about one-third filled, 5th. Little Marguerite's singing was well received; also a piccolo solo by Mr. Rogers.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Harry Meredith's Ranch 10 co. 5th, 6th, 7th and matinee, at reduced prices. The houses were large and the co. gave good satisfaction. The Judge Prose of Alexander Vincent was a very clever piece of acting.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Lizzie May Ulmer in Dad's Girl, 7th, to poor business. Miss Ulmer and G. C. Boniface received hearty applause. Fred Williams' Birds of a Feather co. comes 9th and week at ten and twenty cents. Miniature Patti Opera co. 17th; Margaret Mather in The Honeymoon, 21st.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Evans-Rial Comedy co. finished their ten nights' engagement 6th. Good business. They have arranged for return dates. Dan's Tribulations 7th to very good house. Play well received. Denman Thompson, 13th, 14th; Tony Denier, 17th.

Hard Lines: They say there is an unwritten law among the profession that telegrams for the people on the stage shall not be delivered during the play. A case occurred here last week that makes it look as if the law was a hard, if not an unjust one. During the afternoon of Thursday Miss Hunt, of the Evans-Rial co., received a telegram announcing the serious illness of her mother. She answered it at once, asking if she should go to her. The reply came during the performance, and was withheld from her until the end of the play. The answer read: "Your mother is dying. Come at once." The withholding of the message caused her to miss the night train. She had to wait until five o'clock next morning. When she arrived home her mother was dead.

LYNN.

Music Hall (James F. Rock, manager): Fred Williams' Birds of a Feather co. spread their plumage and flapped their wings over a large audience, 2d, at panic prices. Their entertainment embraces the old-time farce, The Fool of the Family, an olio and a piece entitled A Day in June, which is a bad imitation of Salsbury's Brook, introducing songs, dances and chestnuts from Belles of the Kitchen, The Electric Spark and half a dozen other light skits. The co. is as poor as the piece, and the first-night audience guyed them unsparingly. Poor business remainder of the week.

Items: The date of the Ushers' benefit has been changed to April 10. Bride and Frear's Bunch of Keys co. will be the attraction.—The Brennans, Captain George Liable and another variety artist whose name has escaped me, were added to strengthen the Birds of a Feather show after the first night, but failed to swell the receipts. John Murray, 9th, week; Lizzie May Ulmer in Dad's Girl, 18th; Tony Denier, 21st.

FITCHBURG.

Opera House (F. A. Currier, manager): Murray and Murphy in Our Irish Visitors to a good house 6th.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): The N. Y. Criterion Comedy co. played to moderate business all the week. Outside of Ed. Clifford, Henry Clark, Miss Hilford and Miss Johnson, there was no effort to please. Private Secretary (Gillette's), 12th, 13th and 14th; J. K. Emmet, 16th and 17th.

Detroit Opera House (Charles A. Shaw, manager): Well filled at each performance of A Rag Baby, a comedy which has proved itself one of the most popular on the road. It is an ever-welcome attraction for Detroit, and is sure of drawing every time. Gus Williams, the inimitable, will present himself to the patrons of uproarious fun all the week of 9th.

White's Grand Theatre (Charles O. White, manager): Hallen and Hart First Prize Ideals did an enormous business the first three nights of last week, playing to crowded houses. They were followed by Silbon's Cupid comb., who also did a large business on a return engagement. Alice Oates' Opera co., 9th, week.

Detroit Museum: Ed. Crissie's Detected drew full houses at this little theatre and gave the best of satisfaction, and must have been gratifying to Ed., who is an old Detroit boy. Pauline Markham, 9th, week.

Squibs: Ed. Crissie (E. C. Buell) started in his career as an actor in 1863, at the old Metropolitan Theatre in Detroit (afterward called the Theatre Comique).—The genial and modest John Davidson, manager of the Opera House at London, takes an occasional trip to Detroit to see his hosts of friends.

GRAND RAPIDS.

Power's Opera House (W. H. Powers, manager): George S. Knight's Comedy co., in Over the Garden Wall, Feb. 20, to good business. The play (?) is a mess of the rubbish that is now so popular, and in the hands of so capable a co. as Mr. Knight's was immensely entertaining. Mr. Knight and wife, R. E. Graham and Mr. Monroe are deserving of special comment for their clever bits of character acting. The co. were obliged to cut the last act in order to reach Boston in time to open Monday evening (March 2). The Beggar Student had its first performance here (Thompson Opera co.) 4th and 5th. The co. contains some very good voices, and rendered the music in a very satisfactory manner, although the chorus was noticable for its weakness in point of numbers. Pinafore was sung afternoon of 5th. Business fair. Ristori, 16th; Private Secretary, 17th and 18th; J. K. Emmet, 19th; Gus Williams, 20th.

Redmond's Opera House (W. H. Powers, manager): A Rag Baby was given, 2d. and proved a disappointment to many, owing to the unnecessary cutting of the piece. The co. contains some very clever people, Frank Daniels in particular, and were capable of better work. Neil Burgess, in Vim, failed to draw, 3d, although he gave a very funny performance. Mason and Morgan's Uncle Tom's Cabin co., 6th and 7th, did fairly at low prices, 15, 25 and 35 cents. Performance poor. Amy Gordon Opera co., 10th, 11th, 12th, 13th, 14th; William Stafford, 21st; N. Y. Criterion co., 23d.

LANSING.

Buck's Opera House (M. J. Buck, manager): John T. Raymond had a tremendous audience, 4th, in spite of an extra scale of prices, and scored a most decided success. For Congress is a strong piece, full of good hits, and admirably adapted to set forth the peculiarities of John T.

BAY CITY.

Westover's Opera House (John Buckley, manager): Rag Baby co. played to good house, 5th, and all were agreeably surprised. It is in every way a first-class entertainment.

Walton Hall (John Buckley, manager): People's Novelty co. to big business all last week. Prices, ten and twenty cents. Have played Hazel Kirke, Josh Whitcomb and Only an Irish Girl.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): John T. Raymond, 2d, in For Congress, filled the house and gave the best of satisfaction. Neil Burgess gave Vim, 6th, to a large house. Low prices.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Thompson's Beggar Student co., to a packed house, 2d—in fact the largest house of the season (in numbers). Principals are of a medium order and chorus no better. The orchestra upon this occasion was vile to an extreme, and shadowed the powers behind the footlights. The dressing was fine. Little's World, 6th, to fair to small houses. J. Z. Little's capabilities are well known. The rest of the cast would make good supers.

IONIA.

Armory Hall (K. R. Smith, manager): Neil Burgess in Vim, 4th. Kept a fifty-dollar house in an uproar for two hours and a half.

MANISTEE.

Scandinavian Opera House (P. Miller, manager): J. Z. Little's World attracted a large house, 2d. The co. gave entire satisfaction. Harry C. Robinson as Morris Abram and Tom Coleman as Dennis deserve especial mention as specialty artists, doing the Jew and the Irishman in a manner that kept the house in a continuous uproar.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): J. Z. Little in the World, 5th, to a fair house. Best of satisfaction. The raft scene was the finest ever produced in our city.

Items: Harry A. Smith, of The World, was down with malarial fever last week.

FLINT.

Music Hall (Thayer and Page, managers): Fairly filled at the first appearance of John T. Raymond in his new play, For Congress, 5th. From first to last he kept the audience on the broad grin. Support good. Thompson Opera co., 12th; Joseph Emmet, 18th; Gus Williams, 17th; W. J. Scanlan, 23d; Wilbur Opera co., 28th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Evans and Hoey's Meteors in A Parlor Match 2d, 3d, 4th. Charles Evans and William Hoey are very clever comedians, and made a great hit, drawing crowded houses. Remarkably good business. Jennie Yeamans and Mattie Ferguson are bright, clever and attractive ladies, who sing and dance well. They met with great favor. Frank Girard's co. in A Cold Day, 5th, 6th, 7th and matinee, drew good houses. The piece has some good points and seemed to take well with the audience. Frank Girard is a host in himself. Frank M. Wills, a good comedian, works up his part finely. He displays a good Dutch dialect. Lizzie Hight is a good vocalist, of prepossessing presence, and plays her part neatly. Charles Burke and Grace Emmet did well. Some changes are being made in the piece that will further enhance its success. Ristori, 12th, 13th, 14th.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 2d, Woods' Wonders comb., presenting A Pleasant Half Hour, A Kiss in the Dark and specialties by Harry and Minnie Wood, Alice Mansfield, Maud Walker, May Weldon, C. J. and Lillie Williams, Frank Lester, Joe Crawford. Good performance to very fair business.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Grace Hawthorne, supported by William Harris, in The New Camille, gave good satisfaction to a fair house 5th. Mr. Harris was here last year with Rhea.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Feb. 26, Ristori, three nights to [illegible] prices. The stage settings were [illegible] richest ever seen here.

Coate's Opera House (M. H. Hudson, [illegible]): Dalys in Vacation appeared for three nights [illegible] Feb. 23 to fair business, giving a most [illegible] tainment. James O'Neill in Monte Cristo [illegible] nights, 26th, 27th, 28th, to large audiences. [illegible] of 2d, with three matinees. Fine business. [illegible] sales very large.

Walnut Street Theatre: Strong bill was [illegible] week of Feb. 23. Large attendance.

Coliseum: Manager Clarke always has [illegible] good, and the varied attractions of his bill are [illegible] to good business.

Kansas City Museum: This house has three [illegible] halls, containing museum, menagerie and theatre. Feb. 23, among the curio attractions were: The diminutive Nesties, Charles W. and Ella; the Spanish Students; Little Flora, Dick James, the fattest boy on earth, and Prof. Mack's Marionettes. The menagerie contains a fine collection of birds and animals of all descriptions. In the auditorium is found the laughable comedy, The Rough Diamond, with Addie Haight as Margery.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Feb. 27, Redmund-Barry Midnight Marriage co. Business light. Performance good. Co., with one or two exceptions, strong. The Dalys, 28th and March 2, in their athletic comedy, Vacation. Business large; so good. Hoop of Gold, 4th and 5th. Business very light. As I wrote a few weeks ago, our people have apparently had enough of English melodrama for the present.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Fairly good business and marked approval rewarded Lennox's Hoop of Gold, 6th and 7th, and Saturday matinee. Beatrice Lieb's Ruth Bullion was well liked. David R. Young played Richard Wrench intelligently. Sammy Wetherwick and Scotty, the turfite, were acceptably taken care of by Walter Lennox and Arthur Moulton, respectively. N. D. Roberts is here in interest of Stetson's Monte Cristo, for 12th. Baker and Farron are due 14th.

MISSISSIPPI.

NATCHEZ.

Institute Hall: Barlow-Wilson Minstrels appeared 2d, to the best house of the season. The troupe acquitted themselves nobly, and well sustained their reputation.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Roland Reed gave his new play, Humbug, Feb. 27, to only fair business; not near so good as the play deserved. It is a play of considerable better quality than any he has ever had before, and he does much the best work in it of anything he has ever given here. The house was kept in a roar from beginning to end. Next afternoon and evening he gave Cheek to rather better houses. Dalys' Vacation party played to large business 3d and 4th, and gave a very amusing entertainment of its kind. Evans and Hoey come 20th and 21st, with Parlor Match; Baker and Farron, 23d; Mastbury and Overton come next, with Wages of Sin, 24th and 25th; Laura Dainty in Mountain Pink, 28th.

Item: J. G. Peakes is so far recovered that he will start for St. Louis about the 9th or 10th, stay there a week or two, and then rejoin his co. (Ford's Opera).

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Dion Boucicault played The Shaughraun, 5th, 6th and 7th, to good audience. The co. is a fairly efficient one, although the lion's share of the work falls to senior and junior Boucicault. Week of 9th opened to a very light house, probably owing to a sudden change of bill. A Celebrated Case was presented by Mr. Henderson's co. and seemed to please. Continued 10th and 11th, followed by Mestayer's We, Us & Co., 12th, 13th and 14th. A Bunch of Keys, 16th and 17th.

Washburn's: Dick Gorman's snap co. held forth to good houses all last week. The show was a very light one. Mills, Rice and Barton's Minstrels opened 9th, for a week, to a big house, who loudly expressed themselves well pleased. Next week, Four Comets Novelty co.

Items: Until the latter part of last week Carrie Swain had been underlined for 9th, 10th and 11th, at the Academy, and many were disappointed that she did not come. In answer to a query, Treasurer Hirsch informed me that Mr. Henderson had early in the season booked Miss Swain, but owing to a misunderstanding the proper contract had not been signed, and Miss Swain's manager paid no further attention to it, but made other dates. This mistake might have been very annoying to Manager Henderson but for his ever-ready resources.—George Learock evidently agrees with me that a diamond ring on the hand of a manacled galley slave is incongruous, as he quietly removed his during a scene in A Celebrated Case Monday night.—An usher at the Academy was compelled to remonstrate with an unsophisticated rustic Monday night for introducing and devouring a light repast in the orchestra circle.

NEWARK.

Park Theatre (Leonard Gray, manager): Fanny Davenport came in Fedora, 6th and 7th, to packed houses. Receipts were over $1,900. We, Us & Co. appeared, 9th, 10th and 11th. Sol Smith Russell and G. W. Wilson will be here, 12th, 13th and 14th, in The Guv'nor. Joseffy, 16th.

Newark Opera House (Fred. Waldmann, manager): Minnie Oscar Gray and W. T. Stephens are here for the week in Saved from the Storm.

Item: A new family theatre will be opened at 147 and 149 Market street, 23d. Professor Emil Eisman will be the manager. Pop will be given at the opening.

TRENTON.

Taylor Opera House (John Taylor, manager): Jacques Kruger and co., in Dreams; or, Fun in a Photograph Gallery, 2d, to a large and fashionable audience. The performance gave excellent satisfaction. Good houses greeted Lillie Hinton 6th and 7th, and Saturday matinee The Two Orphans was produced in clever style. Thatcher, Primrose and West, 13th; Corinne Opera co., 16th, week.

Item: During the performance of The Two Orphans, at the Saturday matinee, in the last scene, where La Frochard locks Louise in the attic, the stairway and landing, ten feet above the stage, gave way, and Gussie Rogers, who played La Frochard, fell with them. Her ankle was sprained and she was otherwise injured. The performance came to a sudden close.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): May Blossom played a good card last week. The attendance every evening was large, while the matinee overcrowded the house. The co., which included Wheelock, Maginley and Miss Cayvan, was an admirable one. Joseph Murphy in Kerry Gow and Shaun Rhue present week. Robson and Crane, 16th, 17th, 18th.

Court Street Theatre (J. M. Hill, manager): Dan Sully's Corner Grocery and The Devil's Auction, three nights each, last week, were both rewarded indifferently. Lightish houses prevailed. Ada Gray opened in East Lynne, 9th, and will tarry during the week.

The Adelphi (Joseph Lang, manager): Business with the Rentz-Santley Novelty co. week of 2d was better than of late. Ida Siddons' Mastodons current week.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): The Crimes of London opened a three nights' engagement 2d to a good house. This co. is without doubt the poorest congregation of sticks that has visited us in many seasons; The audience gradually drifted away until a mere handful remained, and they roundly hissed the actors and play when the curtain dropped. But few occupied seats the remaining nights. Sawyer's Minstrels, 12th, 13th and 14th; Equine Paradox, 16th, two weeks.

Grand Opera House (P. H. Lehnen, manager): Fine audiences greeted Mattie Vickers 5th and 6th, and a good programme was presented. McCaull Opera co., 12th, three nights.

Museum: Business good last week, Sam Coles' comb. and the Arctic explorers being the attraction. This week, Bobby Newcomb's comb.

Casino: Lang's Comiques did a fine business last week. This week, Murray's Muldoon Picnic party.

Pointer: The Alert Quartette, consisting of John A. Vanderwerg, Colanel Burbank, Reuben R. Bennett and John A. Post, are negotiating for a season on the road. In addition to their vocal efforts, Mr. Vanderwerg will do his challenge act on the horizontal bar and trapeze. Mr. Burbank will execute his famous Bunkers reel, and Bennett and Post will appear in their neat song-and-dance on roller skates a la dude.

ALBANY.

Leland Opera House, (Mrs. R. M. Leland, manageress): The long-anticipated visit of Fanny Davenport was realized by her presence during a brief engagement for the first half of last week. Expectation ran high, and the anticipations of a rare dramatic treat were fully realized, at least as far as the lady herself and the play are concerned. The play is one of the most powerful and artistic seen here in years, and throughout its entire action the audience were completely absorbed and delighted. Of Miss Davenport as Fedora much can be said in praise, while the weaknesses of the character, though apparent, are generally matters of trifling moment. Her impersonation of Sardou's heroine met with the greatest favor, and deepened the pleasant impression she had heretofore made in our city. Why Harry Lee has received [illegible] complimentary notices for his portrayal of Loris [illegible] very difficult for me to understand. His work [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengusse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money-orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK. - - MARCH 14, 1885.

MIRROR LETTER-LIST.

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Blakemore, H.
Baker, Katie (2)
Berger, Geo. W.
Bartlett, H. T.
Bailey, G. T.
Baird's Minstrels, mgr.
Bradley, Miss L. (2)
Boker, Geo. H.
Brooks, Walter
Benison, Mrs. M.
Bowron, Wm.
Blackburn, Mary C.
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Bowers, Mrs. D. P.
Bailey, Mollie (2)
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Leonard, Mabel
White & Lynch
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Waldron, Neise
Whitecar, W. A.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

The Actor's Hand.

We live in an age of spasm and impulsive movement, which periodically affects the nervous sensibility of our people. While cyclones traverse the air, the earth is in commotion. At one time it is a combination company toppled down a mountain by a tornado, at another thousands are whirled to Washington at the rate of forty or fifty miles an hour to acclaim an inauguration.

In these the profession generally take a hand. One of the latest of their concernment is the completion of the monument to the Father of his Country, who is memorialized at the National Capital at a height transcending all rivalry. It is a relief to know that its compact strength and unmatched altitude have been contributed to by the actors, who as long ago as 1853 collected the sum of $365 to furnish a stone to the structure. Thus should the profession be identified with every honorable enterprise and associate themselves with whatever is noble and of good repute.

While the granite shaft towers aloft as an example of material grandeur we may turn to an incident of recent disclosure, in which the theatrical world is intellectually interested. It is the longing and desire of many intelligent persons connected with the drama that a Shakespearean head might show itself above our horizon and be claimed as a property by us.

If we cannot have the real Shakespeare we must accept a semblance. It is recently made known, and with proper gravity, that H. H. Furness, of Philadelphia, boasts the possession of a skull over which, in an American theatre, Kean, Macready, Forrest and Booth have successively remarked: "Alas! poor Yorick." This seems to be the nearest approach we can attain just now to the national possession of a Shakespearean head. Unfortunately it gives forth only a hollow sound, and is void of brains. This we trust will not be taken as a reflection upon the dramatic vacuum from which proceed many of the current American plays.

The existence of even a *simulacrum* or mere shell of such associations may incite to activity some brain which will prove that there is among us, somewhere, not only a Shakespearean skull but a kindred brain, all alive, occupying a palace of thought worthy to be so nominated.

Excellent Sense.

In answer to a question put by a reporter, the great German tragedian, Adolf Sonnenthal, just arrived, said in reference to his methods in enacting Hamlet: "Well, I can hardly say. I admit that I have some very decided conceptions as to the part. I am of the opinion that a tendency is frequently shown to attach abstruse interpretations and meanings to Shakespeare's lines. I have sometimes been tempted to display shrewdness, depth of thought and originality of idea; but I have always scrupulously conquered the temptation and kept to what I considered to be the obviously true meaning of the lines."

And therein has Herr Sonnenthal shown excellent sense, and pointed the way to a better condition of the stage.

We have always held that every departure from the main purpose of an inspired dramatist such as Shakespeare is so much power lost and a depression of the true dramatic impetus.

It is from the playwright that the motive power is derived, and only a faithful observance of his text and methods can secure the full effect of character and scene.

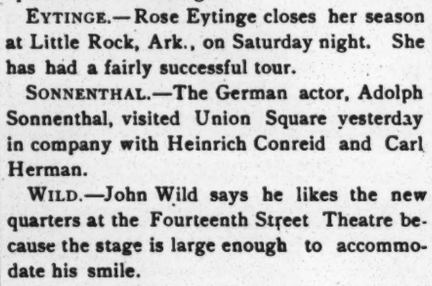
The great actor continued in the same spirit: "I think at least you will find my Hamlet simple, human and devoid of stage trickery."

Of late the German opera has acquired an ascendency over the complex artificiality of the Italian school; and it has been chiefly accomplished by its adaptation in its greater sincerity and truthfulness to the tastes of the American public.

It is in the same direction that reform and improvement is to be secured in the American drama. Our public need intelligible plays, clear in construction, running along the line of human nature on its elemental developments and enunciated with simplicity and feeling.

Of this school we take it that Herr Sonnenthal is a most able exponent, and that his presence among us may have the effect of diverting playgoers from the elaborated innovations which over-wrought practitioners of stage art would direct them. The other is the better direction, to which the signs of the times point, and whoever follows them will secure an increase of power and a more profound grasp on popular favor.

Personal.



EVANS.—Tellula Evans, once Lula Evans, the petite soprano of the Ford Opera company, is rapidly advancing in her profession. She is not only a sweet singer, but a fine actress as well. Miss Evans receives marked attention from the provincial critics, who, without exception, sound her praises. Her picture heads this paragraph.

ELDRIDGE.—Louise Eldridge has been engaged to support Estelle Clayton.

IRVING.—Henry Irving's health is much better since he returned to New York.

TUTHILL.—Mr. and Mrs. Benjamin Tuthill (Ida Mulle) are visiting relatives in Cleveland.

O'NEILL.—Edmund, the infant son of Mr. and Mrs. James O'Neill, died last Wednesday.

STORRS.—The Hon. Emery A. Storrs is acting as auctioneer in the sale of Mapleson opera boxes in Chicago.

EYTINGE.—Rose Eytinge closes her season at Little Rock, Ark., on Saturday night. She has had a fairly successful tour.

SONNENTHAL.—The German actor, Adolph Sonnenthal, visited Union Square yesterday in company with Heinrich Conreid and Carl Herman.

WILD.—John Wild says he likes the new quarters at the Fourteenth Street Theatre because the stage is large enough to accommodate his smile.

GOULD.—Edward Harrigan's secretary, young Mr. Gould, is an active and courteous lieutenant. He keeps a keen eye on his principal's interests.

PRICE.—Edwin H. Price was taken ill with a fever on his arrival in town last week, and for several days he was confined to his room at the Everett House. He is fully recovered now.

OBER.—When Miss Ober retires from the management of the Ideals, she will have a snug competency as the result of six seasons' work.

MARSDEN.—Fred. Marsden has gone to Chicago to see Roland Reed in Humbug. It is his first chance to see the new play. Mr. Marsden was "at home" to friends on Sunday night.

BULL.—Mrs. Ole Bull entertained Lawrence Barrett at "Elmwood," her suburban Boston residence, last Sunday afternoon. The exclusive Tavern Club received the actor the night before.

ARONSON.—Edward Aronson has his hands full of work. At the Casino he is ubiquitous, and he is the responsible head of several important departments in the management of that house.

FOSTER.—Mrs. Augusta Foster is winning unstinted praise from Western papers for her support of Madame Ristori. Particularly in the role of Queen Elizabeth is Mrs. Foster commended.

OVERTON.—Charles Overton's latest success is in depicting a London mechanic who takes to drink through domestic trouble. In this part Mr. Overton has made as distinct a hit as in that of Owen Marler, the villain of The Wages of Sin.

MAUBURY.—C. C. Maubury, well-known as the Curate, in The Wages of Sin, has made a success in Woman Against Woman in a part the very antipodes of a reverend of the Church. It is that of a dissolute old man—a sort of Eccles in his love for liquor and belief in the independance of the British laborer.

MANTELL.—It is said that R. B. Mantell will be drafted from the Called Back company to play the leading part in Sealed Instructions at the Madison Square on Easter Monday. It is also announced that he will appear on the same date at the Lyceum.

EMMET.—The handsome face of J. K. Emmet appears on the first page of THE MIRROR this week. Mr. Emmet is the most popular as well as the wealthiest star in his line in the country. He is also the pioneer of German dialect comedy. His name is a household word, and his songs are familiar in the drawing-rooms of the wealthy and in the attics of the poor.

WEST.—It is astonishing that so clever an artiste as Lilly West should not be connected with a permanent metropolitan opera comique company. She sings well, acts well, dances well and possesses withal a *chic* as rare as it is delightful. Miss West's opportunities in Ixion scarcely gave her talents a fair setting, but after the retirement of Pauline Hall her Venus became the feature of the show.

Some Observations on Plays.

Howard P. Taylor was yesterday visited in his sanctum by a MIRROR reporter, who wanted to get an idea of the work he was engaged upon, and the prospects of a demand for new plays the coming season. In answer to the latter question, he said:

"There is an unusual demand for new plays for next season; but in the greater number of cases the applicants want the light and frothy pieces of the Bunch of Keys order. Solid plays, in a measure, seem to be quite out of the market, most of the travelling managers believing that the 'knockabout' pieces will absorb public interest for some time to come. It is hard to come down to this style of writing; but if a dramatist does not do so he is likely to fare badly. True, there will always be something of a demand for good plays, but the general public tendency seems to be toward the wild and incoherent acrobatic and variety pieces which to-day flood the stage. The less plot they have the wider the scope for the introduction of irrelevant nonsense; and managers have actually told me that if there is a plot to a piece I might submit to them they don't want it."

"Have you written any of the farce-comedies so-called?"

"Yes. I have just finished one in three acts, which I have dubbed Spasms."

"What is the subject, and have you given it a plot?"

"A sort of one. It hinges upon the adventures arising from two sportive Fifth avenue belles answering matrimonial advertisements. It is in three acts, the first being located in a mansion on that fashionable avenue. The second takes place in front of Brighton Beach Hotel, Coney Island, and the third in a ladies' gymnasium in New York. Each act gives ample scope for the introduction of any features the performers may wish to induge in."

"Have you disposed of it?"

"Not yet. I propose to hold it till I get my price. At least half a dozen want it, but as they cannot even pay the advance I require, I shall hold it till the manager comes along (with a good soubrette and comedian) who can."

"Have you done anything on the Caprice order lately?"

"Yes. I have finished a play which I consider superior to Caprice or May Blossom, which I shall also hold till I find the proper representative for the principal character, which is not unlike that of Mercy, only she must have more dash and fun about her."

"How do you get paid for your plays?"

"That's a leading question, but no especial secret. When I am approached by a manager or star who wants a play to order, I require an advance before I begin the work, as a guarantee of the good faith of the party contracting to take it when finished. After that I charge a royalty upon each performance. Most managers grumble about the advance, and want to produce the play first."

"What are your views upon the present state of the drama?"

"Hardly worth mentioning; yet I can't help believing the general desire for healthful dramatic literature is very apathetic, although my friend Cazauran thinks differently. But facts to-day prove it. In my mind this is attributable to the ungovernable passion of managers to speculate in farce-comedy, because there is more money in it. Quite natural, you would say. Still, it tends to the subversion of the true aim of the stage, and creates a less appreciative taste in the rising generation for pure dramatic literature. The tastes of the people, too, change with the character of the pabulum set before them. To-day they are forced by speculative managers to genuflect before the 'female form divine' in spectacle and comic opera; to-morrow the sanguinary border and melodrama enchain their attention; the day after, the unprofitable circus farce-comedy splits their sides—the whole occasionally sandwiched by a play or two of some pretensions to merit."

The Actors' Fund.

Last Thursday afternoon the Trustees of the Actors' Fund met at the offiees in Union Square. There were present Messrs. Miner, Palmer, Sinn, Colville, Poole and Mallory. Colonel Sinn handed in a cheque for $52 from twenty-six new subscribers.

Regarding the propesed benefit at the Metropolitan Opera House, Mr. Colville reported that he had been very courteously treated by the Directors, and they cheerfully proffered its use; but in consequence of the death of Dr. Leopold Damrosch the date was postponed.

Mr. Poole said that Niblo's Garden was at the disposal of the Trustees for the next benefit, which will be a vaudeville programme. As to the date, either April 6 or 9 would suit him best.

Messrs. Miner, Harrigan and Poole were added to the Benefit Committee.

"The Skating-Rink."

This is the title of a skit on the prevailing craze in which Nat Goodwin will appear. Frank Sanger and Joseph Arthur are interested in it, and the former is as sanguine of success as he was when A Bunch of Keys was about to emerge from embryo. The opening takes place in Buffalo on April 6. Mr. Goodwin is enthusiastic over the prospect of budding out as a "reformer," and yesterday gave vent to his feelings in an interview with a MIRROR scribe.

"I am neither a moralist nor a sorehead," said he; "but I claim that neither healthy exercise nor legitimate amusement can be found in skating-rinks, and I am sure there are other motives actuating rink proprietors than hope of financial gain. Our divorce lawyers never looked so happy, and the adventurers (who open rinks with a few hundred dollars and ultimately succeed in skipping with the richest and prettiest girl in town) are just now in clover. Broken hearts, broken limbs and divorces are innumerable, and it grieves me to look upon the wan, tired faces of the ladies who attend my matinees throughout the country. It tells too plainly of continuous strain, loss of sleep, violent and unnatural exercise. The roseate bloom of youth is gone, and in its stead a hungry look, which says, 'Are you going to the rink this evening?'"

"Then you feel that you have a mission before you?"

"Yes; I have yielded to the persuasions of a number of clerical friends. I have given up all desire for further money-making. My consuming ambition is to strike a fatal blow at the hydra-headed Rink, which is turning the heads of our dames and luring the mothers of the next generation. My weapons will be burlesque and ridicule. Messrs. Sanger and Arthur have procured, at great expense, a genuine *glückensegen* (see *Herald* interview with Sonnenthal), which will be ever near to guide my star."

Letters to the Editor.

BRIEF, BUT TO THE POINT.

CHICAGO, March 7, 1885.

Editor New York Mirror:

DEAR SIR:—In answer to Quincy Kilby's letter in your last issue, I have only to say that it is a positive lie in every essential particular, and I shall not be drawn into any further discussion of the subject. Respectfully,
F. C. GRIFFITH.

FACTS.

BUFFALO, March 1, 1885.

Editor New York Mirror:

DEAR SIR:—In your issue of Feb. 28 you say Buffalo has four theatres and eight skating rinks. You are mistaken. It has eight theatres and twenty-two skating rinks. These are facts. Respectfully, J. LATZ.

A CORRECTION.

MARCH 7, 1885.

Editor New York Mirror:

DEAR SIR:—May I ask the favor of your making a correction in your next issue? In noticing the Hanlon Brothers' Le Voyage en Suisse, at the Mt. Morris Theatre, Harlem, you mention me as "E. V. Walters." It should have been, yours faithfully,
F. V. WALTER.

CONCERNING TALLY-HO.

CINCINNATI, March 8, 1885.

Editor New York Mirror:

DEAR SIR:—I write to ask that you will correct an error which appeared in last week's issue of THE MIRROR respecting the closing of R. L. Downing's season. He has dates up to the 28th of March, which will be filled. Owing to a contract he has with Joseph Jefferson it will be impossible for him to continue longer. Hoping you will give this space in your paper
I am respectfully,
E. W. DENNY.

THE BOOT ON THE OTHER LEG.

152 SEVENTH AVE., NEW YORK, March 9.

Editor New York Mirror:

DEAR SIR:—Will you please be kind enough to rectify a mistake made in your paper a short time since, stating that Louis F. Massen, of the Madison Square Theatre, had procured a divorce from his former wife, May Massen."

I myself procured an absolute divorce from him on the 11th day of September, 1884, in the Supreme Court (forbidding him to marry again), with alimony. Please publish this, the correct statement, and oblige
MRS. MAY MASSEN.

ANOTHER LITTLE DIFFICULTY.

NEWARK, O., March 6, 1885.

Editor New York Mirror:

MY DEAR SIR:—I am sorry to encroach upon your time with an account of another of our difficulties; but self-defense forces me to do so. In common with the rest of the profession, our receipts this season have suffered from the general depression in business, but up to date, with some little pride, I can truthfully state that, in spite of hard times and many discouragements, we have filled all our dates, and faithfully performed our duty to the public and all obligations to our company.

Tuesday morning of this week, as we were about to leave Akron, O., for the next town on our route, Miss Foster and myself were informed by an officer of law that our baggage had been attached by our property man and his son, William and Augustus Eling, for the sum of $67.59, which we owed them on back salary. In regard to the amount claimed by these men, they were perfectly correct. This sum—something over one week's salary—was due them from Miss Foster and myself, and for this sum they, the Messrs. Eling, in the presence of witnesses, had agreed to wait until we felt able to pay them. We suppose the cause of their attachment of our baggage was this: Two days before Mr. Eling, the elder, received a fine of one dollar ($1) from me for using profane language to our stage manager, and disobeying an order issued by myself. This fine Mr. Eling refused to pay, and the next morning, as I have stated, without the slightest warning, without any demands for money from them, the baggage wes seized. We at once put property to double the amount claimed by Mr. Eling and his son, and left with all our trunks for the next town. As soon as possible I sent $70 to Akron to pay our debt and part of costs. The Messrs. Eling were so enraged when they found how little trouble they were able to make us, that they busied themselves while in Akron in trying to injure our reputation there. In consequence of this malicious conduct a vindictive article about us appeared in an Akron paper. Had I not heard of this, and did I not anticipate further annoyance from them, I should never have troubled you with this matter, nor sought to publish Mr. Eling and his son. With best regards, I am yours,
WILLIAM STAFFORD.

A LETTER FROM HARRY MINER.

NEW YORK, March 7, 1885.

Editor New York Mirror:

MY DEAR SIR:—I noticed in this week's edition of THE MIRROR an article which is headed "An Actor's Observations," in which you speak of Mr. De Belleville's return after having finished his tour with The Silver King, or rather the Silver King company having come to an unexpected early close. At this point I would wish to say that the Silver King season did not come to an unexpected early close, as I had no time further booked for that company. In regard to the business not having equalled expectations, I am inclined to think that that has been the verdict of the past season.

Now, a word as to the remark "although salaries were considerably reduced and that I simply took advantage of the 'two weeks' clause in the contarct with actors. "I wish to say that the reduction on the salaries of the entire company only amounted to $130 from a salary list of $1,100, which you will see is a very small reduction and not as Mr. De Belleville wished to impress upon your mind when he stated the salaries were considerably reduced. It was not on account of the small reduction in salaries or the business not coming up to my expectations that caused me to close my season, but simply that I had not booked, or at least routed, the company any further, as I did not think it advisable to keep two Silver King companies out so late in the season.

I am astonished that Mr. De Belleville should have any grievances after so many times telling me and all the members of the company that he was so fatigued and tired out that he wished the season would close, as he intended to go to Europe and take the long needed and required rest. I am pleased to say that my F. C. Bangs Silver King company still continues on the road and is doing an enormous business through the South.

I noticed another little paragraph in your paper, in which you say that Mr. W. H. Henderson, manager of the Academy of Music, in Jersey City, had the Silver King company with De Belleville booked for April and that I wished to play the F. C. Bangs company there instead, which Mr. Henderson declines to accept, and that he will sue me for damages. This I wish you would contradict, as neither of the Silver King companies was booked with Mr. Henderson in Jersey City at any time during the past season. Yours truly,
HARRY MINER.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. Wilson Barrett, in quietly paying the full amount of damages claimed by the plaintiff in the recent action brought against him, probably took the wisest and most gentlemanly course. He doubtless had a very clear defense, but he could not afford to awaken the storm of disapprobation that always rewards the man who arrays himself against a woman, be she a wronged woman or be she an adventuress. Nevertheless, Mr. Barrett's meek admission of his guilt will be a sad blow to his admirers as well as a source of unchristian delight to those who hold his artistic and personal aspirations in supreme contempt—more strictly speaking, the adherents of Irving.

* * *

It has been the pride of Barrett's friends to reflect that their idol was a man whose reputation was pre-eminently pure, and when people argued against his histrionic pretensions they would chorus: "Opinion may differ on that core, but you can't deny that he is truly good." They snatched every choice morsel of scandal whispered about Barrett's rivals and thrust it into the utmost publicity. The consequence was that Mr. Barrett was especially chosen as the tragedian of the righteous, and particularly among the clergy was he considered a pillar of moral strength. His prompt settlement of the case recently brought against him I can easily imagine fell like a bomb in the Barrettian camp, while the Irvingites no doubt were consumed with glee. Mr. Barrett at all events deserves general gratitude from the profession, for his pacific course has prevented a lot of dirty linen being washed in public.

* * *

The two gentlemen connected with the business management of the Boston Theatre company who have been quarrelling about the precedence and the nature as well of their official positions might easily bring the controversy to a decisive termination. Can it be possible that Mr. Kilby and Mr. Griffiths are both afraid to lay the matter before their employers, Messrs. Tompkins and Hill, for adjudication?

* * *

The following is respectfully dedicated (?) (without permission) to Swindling Managers by a victim, who handed it to me on the Square yesterday:

We're many men of many kinds,
With big heads and but little minds;
Of stature slight, and visage mean,
These frauds "In Front" are mostly seen.

Of wealth they have just what they owe;
They promise quick, perform but slow;
With pockets empty, conscience dead,
They lie so well they lie abed.

They suppers stand, cigars and wine,
"Here Boss! Another! Let's have a time,
And finish up at Lottie Blank's."
Shall we follow there? No, thanks!

Lo! company coming, and wife to boot,
Then home they go with story cute;
"Darling, the press I've had to work,
Don't fuss. Business I mustn't shirk."

When a swindler or a thief is caught,
Before a Justice soon he's brought;
Why not this thief theatrical?
Now that's what bothers me, old pal.

* * *

James Collier is back from New Orleans, and in the dry atmosphere of the Morton House saloon his malady—rheumatism—which gave him the tortures of the damned in damp New Orleans during his stay there, has entirely disappeared. The handsome manager assures me that the Exposition and everything pertaining to it has been grossly misrepresented by the press boys stationed there, and that things aren't what they seem from the reports printed here, several hundreds of miles distant. I'm glad of what the genial James says, and what is more to the point, delighted to hear that theatrical business in New Orleans is now very gratifying to those most interested.

The Comedy Theatre.

On March 30, Madame Selina Dolaro and a company will open at the Comedy Theatre in comic opera. Louis Nathal and Marius de Lazare have leased the house for five weeks, and will produce several comic operas adapted by Mr. de Lazare. Offenbach's Bridge of Sighs will be the opening opera, and La Perichole, Bluebeard and Coqulicot will follow. Madame Dolaro is anxious to be seen here in La Perichole. It was one of her great London successes. Rehearsals begin on Friday.

About thirty-eight people are engaged. The carnival scene in the first production will tax the capacity of the stage, which will be under the direction of Louis Nathal. William Taylor is engaged as musical director. The principal people are Louis de Lange, Stuart Harold, Charles Clarke, Fred Lennox, Harry Standish, T. G. Martin, Charles Lang and Laura Gilbert.

The Home of the Howards.

In the ancient and honorable town of Cambridge, where every cobblestone you stumble over bears some such inscription as "Spot where George Washington took command of his army," "Place where Washington tied his shoe," "Locality where George is supposed to have shaken hands with Moll Pitcher;" where the classic shades of Harvard throw a tinge of erudition over the whole neighborhood; where the streets, Tennyson Avenue, Longfellow Lane, and the like, show that the settlement is at once literary and æsthetic—in this patriotic, poetic place George Howard has pitched his tent and built up a charming homestead.

The most nomadic of professions is the actor's, and no kind of man digs harder to get a homestead than the theatrical. Many years ago, when George Howard married Caroline Fox, the only girl in the famous Fox family, he was the Jack Mason of that period of Boston life. He was the *jeune premier* of the Boston Museum. He hasn't got over being good-looking in these days, and he must have been a fine, handsome fellow at that time. It was the fashion to have a danseuse in all the big theatres, and a hornpipe or the Highland fling between the pieces was the proper thing. Little Caddy Fox was the dancer of the Museum and a great favorite. She had had a hard-working childhood. Mrs. Fox had been left a widow with four children, and she organized an entertainment that went with much applause when presented on dining-room tables in country hotels. There was her oldest son, George Washington Lafayette Fox, afterward the finest clown the world ever saw. There was James Fox, who forsook the stage, took to law, and has done time as Mayor of Cambridge. There was Charles Kemble Legge Fox, a younger son, and there was Caroline, the clever little daughter. The quartet had an orchestra, like Billy Manning's audience, of one-man power; but that man had future greatness in him, for it was John B. Gough who played the fiddle for the entertainment called the Little Foxes. Caroline's ability got her an engagement at the Museum, and James played small parts in other theatres,. So the family located in Boston, and "Caddy's" earliest excursions with her future husband were to the historic quarters where, in after time, she settled for good and all.

Only a few years further on and George and Caroline Howard had a daughter—Cordelia—the most successful child-star that ever faced the footlights. Uncle Tom's Cabin—luckily for her—was written, and Cordelia's Eva and her Mother's Topsy were the best paying attractions in the country. Barnum took them to England, and in every place where the English language is spoken the Howards were known.

To-day, in their handsome, tasteful home in Cambridge, one can find no pleasanter, happier family. Cordelia, the child prodigy, is married and lives with her parents most of the time. George and Caroline make flying trips and have intermittent attacks of acting, as Uncle Tom seems a perennial, and Mrs. Howard always was and always will be the best Topsy.

Some of the finest pictures that splendid artist, Alanson Fisher, ever painted adorn the Howard parlors. A full length of Cordelia as Eva, when about eight years of age, is a charming specimen of his ability, and a large portrait of Harriet Beecher Stowe, when she was æsthetic and tolerably slight, hangs opposite. About two days after I saw this highly literary-looking female on canvas, I saw her in the flesh on the streets of Hartford—carefully tending the stumpiest, fattest, most asthmatical pug I recollect to have met. They were a show. She's the last woman you would take for an intellectual person; for in face, form and clothes there is not a trace of the sentimental pose of Mrs. Stowe twenty-five years ago in Mr. Howard's picture.

The sad face of the wonderful clown, George Fox, follows, with grief-laden eyes, the occupants of the room in which his portrait hangs. What a weary face it was. Every line denotes deep and sad thought. A physiognomist studying that countenance in ignorance of its possessor would say: "That was a gloomy man, of the shyest, most melancholy type. A grave and deep thinker; a student; probably a very religious man." And in every one of these particulars he would be entirely, utterly wrong. George was not very fond of mixed company, but he never gave his thoughts to graver subjects than the studying of children's fairy-books with a view to new tricks in pantomimes. Religious matters never occupied him for an instant, and he was very jolly whenever he was free from the toothache. I shall always believe the sad severity of his countenance was due to that unpleasant complaint, and my knowledge of its effect on the human face led me to say once to a lady who showed me a dead husband's picture: "He suffered greatly from the toothache, didn't he?" And she, greatly surprised at my remark, replied: "He did; but how on earth did you know?" "Because he looks so much like George Fox," I replied.

A hundred objects of curious nature, of luxury and beauty, adorn the Howard home; but the pride of it all is Grandma—Mrs. Emily Fox—one of the brightest spirits and most energetic, independent women that ever lived. She is to-day, at eighty-four, as brisk in mind as a woman of twenty. A storehouse of theatrical reminiscence, full of fun as a girl. "Why," said she to me, "I did think as I got along to eighty—middle-age—I should begin to feel settled and less giddy; but, dear me, only for an accident I should be doing the skipping-rope or trundling a hoop down Main street this Spring; for certainly I have never grown old inside since I was thirteen."

Heaven bless and spare the dear old lady who doesn't grow old inside. The home of the Howards is deservedly happy; but a light that can never be relighted will go out when dear Grandma goes home.

MARY FISKE.

More Lyceum Litigation.

When Steele Mackaye was engaging people for his new theatre, rumors constantly cropped up that this or that prominent actor or actress had been secured. In most cases there was no foundation for the report. Sadie Martinot was the first person who signed. As the theatre did not open, as expected, on Feb. 8, she held the management to her contract as to payment of salary, and since Dec. 15 she has received $150 a week. Her contract terminates on June 1. Agnes Booth was negotiated with, and everything was arranged in last September; but since then she has heard nothing whatever from the management. Arthur Forrest signed to begin on Feb. 8, and the contract provided for the payment of salary during rehearsals. He says that when he demanded his full salary he was told he would be paid only half until the theatre opened. As there was no prospect of its opening for several months, he abandoned the engagement. He is suing for salary claimed to be due. Viola Allen, who is to play the leading female role, does not receive any salary until rehearsals begin.

But the worst treatment of any has been experienced by Joseph Haworth. When he was playing with Dion Boucicault in Indianapolis, Wesley Sisson was despatched specially to see him by Steele Mackaye. At that time the latter and Gustave Frohman had the lease of the theatre in their own names. Sisson engaged Haworth at a salary of $200 a week. He was to create the leading part in Dacola, Mackaye's new play. The contract was very specific and very favorable to Haworth. A hundred dollars a week was to be his remuneration during rehearsals and full salary from Feb. 8. When this date arrived, Wesley Sisson, in a very roundabout way, asked Haworth to cancel his contract and enter into a new one, which would reduce the salary when not acting to fifty dollars a week. This Haworth declined to do at first, but he afterward consented. Then the Lyceum management took advantage of him, for he unwittingly signed a contract with Wesley Sisson personally. During all this time negotiations were going on with Mantell. Haworth, becoming suspicious, demanded an explanation, and Steele Mackaye tried to persuade him into playing an old man's part in the piece, saying it was the best role, and that he had written it for himself. Haworth read it and also the leading part, and decided to play nothing but the latter. Throughout the whole negotiation, he says, the Lyceum management have tried to hoodwink him. He still declines to play any part except the leading one, for which he was engaged, and he will demand his salary in any case.

Now there is trouble with Mr. Mantell. Called Back closes its season at Newark on March 28. It was thought that the Madison Square would be only too anxious to release Mr. Mantell, but it appears that Messrs. Mallory and Palmer intend to retain him. Yesterday a MIRROR reporter saw Mr. Palmer and learned that Mantell had been cast for the leading role in Sealed Instructions, which will be produced on April 6, the date of the Lyceum opening—if not postponed.

On Tuesday evening a rehearsal of Dacola was called. Joseph Haworth, J. B. Mason, Viola Allen and several of the students were present.

Ada Rehan's Costumes.

Like herself, Ada Rehan's costumes are always thoroughly in keeping with the character, individualized and invested with her own conception of not only how the character she portrays should talk, look and act, but how she should dress. The result is a happy one, "taking one consideration with another." Her costumes, while handsome and rich, are always subordinated to character, giving the impression of harmony and the fitness of things not always obtained except when "the appropriate is the beautiful."

This is particularly the case with Miss Rehan's costumes in A Night Off, the comedy now at Daly's. In the first act she wore one of Redfern's costumes, a scarlet cloth Newmarket of a peculiar new shape. The front is loose, and trimmed with velvet to match. A little French hat of the William Tell order, a sort of pointed turban, so to speak, of white lace, adorned in front with pale-pink roses, finishes the costume. In the second act the dress was of pale-pink surah satin, covered with Newport point-lace. The peasant waist was of the same, trimmed with pale-pink velvet and worn with a lace bodice and sash of pale-pink velvet. Description can scarcely do justice to the exquisite taste and charming effectiveness of this dress. In the third scene a Pingat dress in the inimitable style of this establishment was worn, of white nun's veiling combined with white satin and white silk embroidery, which is always so pretty. The Fedora loose-front fell in graceful folds to the feet, and the garniture was of fan lace. A little sailor hat of white straw was worn with this, trimmed with pink crepe and ecru wings.

In The Country Girl, another comedy of recent appearance, Miss Rehan wore in the first act the sweetest little dress imaginable. It is of needlework, and looked more like a baby's short French dress than anything else, and though like, it is very unlike, a Mother Hubbard, being much prettier. A bright grosgrain sash was the only adornment.

The other costume was a boy's knee-breeches and coat of royal blue silk, lined with magenta, trimmed with gold and adorned with lace and ruffles. A satin cap, finished with white feathers and gold, transformed Miss Rehan into a very pretty boy.

Silly Rumors Officially Denied.

For sometime past it has been rumored that Lester Wallack would turn his theatre into a combination house next season and let the members of his stock company seek engagements elsewhere. These stories gained many believers, from the fact that Mr. Wallack did not deny them and that he was not making any very strenuous efforts to secure a new leading man to fill the place of Osmond Tearle.

A MIRROR reporter yesterday morning had his mind set at rest regarding this momentous subject by a gentleman prominently connected with the management of the theatre, whose words can be relied upon as bearing the stamp of truth. He said:

"Wallack's Theatre will be run on the same plan next season as it was last, and as it always has been. There is no reason why it should not be. The season has on the whole been a successful one. Much better, in fact, than the year before, while perhaps not as good as previous ones. The theatre opened late, you know, with Constance, which was the only failure, although it was not kept on long enough for much money to be lost on it. Victor Durand came next and was successful, and Impulse, which followed, has been doing, as I know, a very much better business even than Carleton's play."

"Have any engagements been made for next season?"

"Not that I know of, although I am quite positive that Harry Edwards, John Gilbert and Mme. Ponisi will remain to cheer the hearts of old New Yorkers. Miss Coghlan goes starring, while Mr. Tearle, Adela Measor and young Buxton go over to England."

"Will Mr. Wallack continue to run the Star on the combination plan?"

"Oh, yes. It has been paying, and I don't know of any reason why he should drop it. This talk of his changing Wallack's into a combination house is simply preposterous. He would as soon think of making it a skating rink. Neither is there anything in the report that prices will be lowered. If the cost of paints and canvas and boards and the salaries of good actors were lower, there might be some reason for it, but there is not. In fact, the latter item is higher than ever before, and if Mr. Wallack were to lower prices to the popular standard now he couldn't possibly get enough money in the house to satisfy the demands of histrionic genius for its work."

Professional Doings.

—Barry and Fay's company will soon resume the road.

—Three Wives is only a *succes d'estime* in San Francisco.

—Emma Pierce starts out next week to star in Ten-Mile Crossing.

—Adelaide Randall has left the New York Ideal Opera company.

—Mrs. Frank Farrell has left for San Francisco to visit her relatives.

—Annie Firmin and John Jack are having a successful tour in Florida.

—The assignee's sale of Brooks and Dickson's effects takes place to-day.

—The Criterion Dramatic company disbanded in Detroit last Saturday.

—Diplomacy will be put on at Wallack's on Monday. It is up for three weeks.

—The professional matinee at the Bijou on Friday promises to be well attended:

—Henry Puerner, late musical director at the Fourteenth Street Theatre, is disengaged.

—Many of Harrigan and Hart's company will appear in their original parts in The Major.

—The Hanlons contemplate presenting Fantasma in San Francisco during the Summer months.

—H. S. Taylor is now representative of some sixty-five theatrical managers throughout the country.

—Kate Burlingame and Harry Robinson left the Dad's Girl company in Cincinnati. Their salaries were unpaid.

—Ezra Kendall will remain with W. A. Mestayer a little longer than his contract calls for in order to fill all the dates booked.

—Roland Reed made a hit in Chicago on Sunday night in Fred Marsden's new comedy, Humbug. He opened to a packed house.

—Many people are curious to know who will secure the New Windsor Theatre. It has been offered to several prominent managers.

—Marc Klaw has arranged to produce Effie Ellsler's new play, My Old Kentucky Home, at the Chestnut Street Theatre, Philadelphia, on May 4.

—William Donohue, of the Bijou Opera House staff, will shortly manage a series of concerts and art entertainments at the Grand Opera House, Brooklyn.

—Up to the present time the variety folk have not had much opportunity to appear on behalf of the Actors' Fund, but at the forthcoming benefit in April a grand array of "talent" will appear.

—Lawrence Barrett's present engagement at the Boston Theatre is the best that he has ever known in Boston. The receipts for the fitst two weeks amounted to over $19,000. Mr. Barrett is now in his third week, appearing as Cassius in Julius Cæsar.

—Barney McAuley is said to be suffering from softening of the brain, and that this is the cause of his very erratic conduct en tour. A pitiable story comes from Elmira, N. Y., that at a recent appearance there Lillian Chantore, the Gertrude of Jarvis Section, was compelled to lead him about the stage and audibly prompt him. The lady spent the time between acts in soothing him. He is tractable only in her hands, and she accompanies him to and from the theatre.

—Alma Stuart Stanley has [illegible] sical comedy, and will star [illegible]

—Emma Romeldi, an [illegible] nounced as the prima donna of the [illegible] ized Milan Opera company.

—Alma Stuart Stanley has been [illegible] appear in her male impersonations with [illegible] Minstrels in San Francisco.

—Charles Frew will leave the Love [illegible] Money company after the Philadelphia engagement, which opens March 16.

—J. W. Randolph is very busy with preparations for the Spring season of light opera and vaudeville at the Academy of Music.

—Ben Teal leaves for Washington on March 30 to begin rehearsing Rhea's new play, which is an adaptation of one of Sardou's dramas.

—The weeks of April 6 and 13 are open at Macauley's Theatre, Louisville. H. S. Taylor is the Eastern representative of this house.

—George Clarke leaves the Victor Durand company next week to join the Madison Square New Orleans company. Gustavus Levick will replace him.

—The Deaves Sisters will remain with the Kinde-garden company until the end of the season. R. G. Morris is engaged on another farce for them.

—Arthur W. Tams is in town to engage forty additional voices for the chorus of the Kimball Opera company, which shortly opens at the Academy.

—The baggage of the Tayleure Octoroon company was seized in Wheeling, W. Va. This prevented their filling a week's engagement (9th) in Bradford, Pa.

—A Prisoner for Life will be sent on the road on April 6, and then Estelle Clayton will appear at the Union Square Theatre in Pavette. Richard Marston is preparing the scenery.

—C. L. Ritzmann, the Broadway and Fifth avenue dealer, has the largest collection of photographs of celebrities in the world. His shelves and counters certainly display an amazing collection.

—H. M. Pitt informed a MIRROR reporter yesterday that he is determined to push his suit against the Madison Square. He has had several interviews with Marshall Mallory, but nothing has come of them.

—Lottie Church proposes to star in Unknown and other plays. She claims to have John A. Stevens' consent to play Unknown. Some weeks ago, under the author's protection, she played it on the Canadian circuit.

—The Zanita company disbands in Chicago at the close of this week. Mr. Tompkins sees no prospect of being able to recover the money already sunk in keeping the spectacle going. It may be revived later in the season.

—Bertha Ricci, Rosalba Beecher, Digby Bell, A. W. Maflin, E. Whitney, Mathilde Cottrelly and DeWolff Hopper will appear in Millocker's Black Hussar at Wallack's on May 4. The season will last seven weeks.

—Jennie Yeamans has received a good offer to star next season, but she says she will remain with Evans and Hoey's company. A well-known manager was desirous of taking out the Yeamans family in a farcical comedy.

—Dominick Murray is suffering from a severe attack of inflammatory rheumatism, which prevented his appearance in Cincinnati on Saturday at both matinee and evening performances, his part being undertaken by Mr. Coleman.

—In about two weeks the Bijou Opera House is to be put up at auction again. This time Miles and Barton are the vendors, as they are compelled to realize their lien or mortgage upon James' interest in the house. They will probably buy it in, as they did on the last occasion.

—It is proposed to lease the Academy—next season—for a season of fifty nights of "strictly American opera." Only Americans will sing in fifty representations of only American opera. A German conductor will have charge of the "only" business. Prizes are proposed for the best "only" compositions.

—The Bunch of Keys will be "concentrated" next season—that is, but one company will present the piece. This will be Mr. Sanger's company. He thinks he will add $20,000 to its profits before he shelves it. Fiske Moore would like to retain the Bunch for another season, but it is not likely that Mr. Sanger will give his consent.

—Frank Thornton will not go to Australia *via* San Francisco. He will return to London and go thence to the Antipodes. Originally he was to have played there under Williamson's management, but he has changed to Allison and Rignold. When he has closed his season in the colonies, he will return and make his home in America.

—Manager Stetson has started his artists on the new scenery for Over the Garden Wall, which will be produced at the Fifth Avenue Theatre March 23, with Mr. and Mrs. George S. Knight as the stars. Over the Garden Wall drew nearly $7,000 last week at the Globe Theatre, Boston. Frank Paul says he intends to cover every nook and cranny of the city with his placards.

—The boys behind the curtain of the Madison Square Theatre, numbering the scene painters, stage carpenters, property men and actors, sent Daniel Frohman a large leather office chair on Monday as a "token of respect and affection." The donors included Homer F. Emmons, Matt Lynch, Clare Requiald, William Hurlbut, Henry Hogan, George Henry, C. H. Whitney, L. McGurney, Thos. Smith. Mr. Frohman has been fortunate in the possession of so many friends in the theatre he has just left.

—Harry J. Howard has closed his engagement with the T., P. and W. organization and joined Hi Henry's Minstrels for the rest of the season. Mr. Howard has organized a quartette since joining this party, which he has christened "THE NEW YORK MIRROR Quartette"—a compliment which we acknowledge with proper sentiments of appreciation. Mr. Howard is first tenor; Charles Amsden, second tenor; John C. Remington, baritone, and Claude Amsden, basso.

—Jennie Kimball and Little Corinne come to town on Sunday. As was announced in last week's MIRROR, it is proposed to have Corinne open in light opera at the Academy of Music next Monday week. Mayor Grace's consent is to be invoked. On Monday the little singing soubrette, accompanied by Miss Kimball and Lawyer Hummel, will visit the Mayor's Office at City Hall. If the outcome of the interview is satisfactory, Corinne will [illegible] season at the Academy and then retire from the stage for awhile.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

dora is very poor in my view. Melbourne McDowell, as Slereux, was entirely satisfactory, and Blanche Weaver made quite an impression as the Countess Olga. Dan Sully's Corner Grocery filled out the rest of the week to poor business. Janish plays a return engagement 12th, 13th, 14th.

Brevities: William Walters, Jr., who for many years was leader of the Leland orchestra, died at his home in this city last week. He had been in delicate health for a number of years, although rarely absent from his post. Signor L. Parlatti is now directing the orchestra. —Mrs. Leland has secured the lease of the theatre for another year.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): On Sunday night Manager Hamilton presented a sacred concert, with Victoria Morosini as the stellar magnet. Miss Morosini sang several selections fairly well. She was kindly received by a large audience. On Monday night The Romany Rye, with all its wonderfully intricate stage accessions, was given to a house that literally vied in compactness the crowded precincts of a sardine box. Frank Weston's Jack Hearne was ably portrayed, as was the Joe Heckett of P. A. Anderson. Mr. Butler's Boss Knivett was a little overdrawn, but was marked by good work in the latter part of the play. Victoria Bateman's Gertie Heckett was a neat personation. The scenery was somewhat faded.

Items: Manager Hamilton's lease of the Mt. Morris expires in three years from next May. He has the privilege of a renewal, but it is not likely that he will take advantage of it. He may build a theatre of his own. He has brought the house up to a high standard of patronage and established a very fine clientele. Its present cosy interior was brought about solely through him and out of his own pocket.—Phil McFarland did some very effective work in billing the Romany Rye.

ILION.

Thomas' Opera House: Nugent and Gleason's Metropolitans gave six performances last week before full houses. Muggs' Landing will appear 12th; New Orleans Jubilee Singers, 18th; New Orleans Minstrels, 20th; California Minstrels, 23d, 24th.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingbury, manager): The Devil's Auction attracted a very large and well-pleased audience 4th. Albert Martinetti as Charles and James S Maffit as Toby deserve special mention, being called before the curtain twice. Scenery the finest ever seen here. Robson and Crane in Our Bachelors, 14th.

McKechnie's Opera House (S. C. McKechnie, manager): The California Minstrels gave three performances 6th, 7th, to large houses. Low prices.

Item: Jesse Couthoni, elocutionist, appears at Kingsbury's 12th for benefit of Hook and Ladder company.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Sieba did an excellent business the first three nights of last week. The co. is large and efficient, the scenery superb and the general production superior. Mattie Vickers appeared in Paste and Diamonds to fair-sized audiences 6th, 7th. Charles Rogers gave some excellent impersonations. Siberia, 12th, 13th, 14th.

Grand Opera House (P. H. Lehnen, manager): Prof. Bartholomew's Equine Paradox all of this week. Second engagement this season.

Personal: John A. Toole, of this city, has gone to Buffalo to act as stage manager at the Adelphi.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Mattie Vickers played to a large and well-pleased audience 2d. California Minstrels, 11th, 12th.

COHOES.

Opera House (P. J. Callan, manager): Victoria Morosini-Hulskamp, assisted by several late members and part of the orchestra of the lamented Milan Opera co., sang Don Pasquale to a good audience, who attended more from curiosity than from a desire to hear Italian opera. The three male vocalists of the co. were very acceptable, and the orchestral parts were well rendered. Robert McWade comes 13th and 14th, and Nobody's Claim 17th and 18th.

Briefs: Manager Callan attached the horses belonging to the Equine Paradox for rent of Opera House for week of 2d, amounting to $275. The date was cancelled on the ground that the stage was not large enough.

NORWICH.

Breese's Opera House (William Breese, proprietor): Bride and Frear's Comedy co., in Bunch of Keys, 3d, pleased everybody. The audience was large, so the performance financially, as in other respects, was a grand success. The New Orleans Minstrels are booked for Saturday evening, 14th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Joseph Murphy, in the Kerry Gow, 5th, to a large and enthusiastic audience of our best people. The mechanical effects and "business" were neat and novel.

Gush: I was about writing to the Giddy Gusher for a bit of advice but her recent phillipic against letter writers squelched my design.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Skiff and Gaylord's Novelty co. opened 2d, and have played to good business at cheap prices, giving satisfaction. Mme. Lee's Ballet and Vaudeville co. are booked for 16th, 17th and 18th. People's Opera co., 23d, week.

AMSTERDAM.

Potter Opera House (Potter Brothers, managers): Mme. Huelskamp-Morosini made her debut in Italian opera before a small but fashionable audience, 2d. Her singing was fair, but she appeared somewhat awkward. Hewett's Musettes drew packed houses all week. This co. gave a first-class entertainment, the variety part being especially fine. Clara Louise Kellogg, 16th.

Opera House (A. Z. Neff, manager): Bartholomew's Equine Paradox gave nine performances last week, doing a good business—in fact, nearly everybody in and around the city attended. Barley Campbell's White Slave, 13th.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): Victoria Huelskamp, in Italian opera (Pasquale), played to fair business, giving much satisfaction. Miss Huelskamp showed great talent, and with a little more expression in her stage manners, will make a decided success. An old professor of music, and a good critic as well, said it was the only music he had heard in Gloversville in twenty years.

LOCKPORT.

Hodge Opera House (J. H. Staats, manager): The Evans and Wesley co., who were to play here week of 2d, gave three poor performances to poorer business, and left town 5th. Standard Opera co., 9th, week. Florence Elmore co., 16th, week. Wellesily and Sterling co., two weeks, opening 30th. All cheap attractions.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Liberty Family, 6th. Fair entertainment to fair houses matinee and evening. Museum prices.

UTICA.

Utica Opera House (Theodore L. Yates, manager): The Wellesley-Sterling Dramatic co. gave good entertainments last week to big business. Museum prices. Denman Thompson, 19th.

City Opera House: Nickelson and Kennelly's Dramatic co. played to poor business, 2d, 3d and 4th, then skipped, leaving several creditors in the background.

TROY.

Griswold Opera House S. M. Hickey, manager): Genial Mart Hanley's co. presented Dan's Tribulations to good attendance, 2d, 3d and 4th. Kiralfy Brothers' Sieba had its first representations in this city, 6th, 7th and 8th. The scenic effects and the ballet, led by Brianza and Cammarano, were the finest seen here this season. The dramatic co., especially Helen Tracy, Rosa Wilson, R. J. Dillon and John F. Ward, did efficient work. D. E. Bandmann, supported by Louise Beaudet, plays a return engagement, opening 9th and continuing two weeks.

Rand's Opera House (J. H. McGrath, manager): This house has been leased to a temperance society for an unlimited period, and Mattie Vickers and other engagements are said to be cancelled.

Grand Central Theatre (P. Curley, manager): The Vidocqs, Tibbie Kirke, Noon and Brimmer, Lawton and Warner, had an excellent bill for present week, and business is excellent.

Apollo Hall (G. Phillips, manager): Crowded every night last week. A good performance was given. An equally good bill has been arranged for current week.

KINGSTON.

Music Hall (Dubois and Nichols, managers): Robert McWade, supported by an excellent co., presented Rip Van Winkle to a small but appreciative audience, 7th. Mr. McWade's conception of Rip is original and pleasing. The J. J. Sullivan comb., in Maloney's Raffle and Maloney's Visit to America to good houses, 9th, 10th and 11th. Fine performances at low prices. Sullivan is a decided success as an Irish comedian.

AUBURN.

Opera House (A. Skinner, proprietor): Gorton's New Orleans Minstrels gave a good entertainment to only a fair house, 3d. Crimes of London, with a very poor co., did a very light business, 5th to 8th.

Academy of Music (E. J. Matson, manager): The Standard Dramatic co., 2d and week, to panic prices.

ELMIRA.

It gives me pleasure, on my return from a two weeks' vacation, to note the decline of our skating-rinks. The Casino, which opened with a boom eight months ago, and has since been run as a dime museum, has closed its doors, and exists only as a white elephant on the hands of its owners. The Mascot, the *elite* rink, is fast losing patronage, and its days are numbered. The determination on the part of Manager Bardwell, of the Opera House, to play no cheap attractions, and to advertise his views on the subject is teaching our citizens that a cheap-price show is void of merit, and consequently the rink and museum business is about dead. On the other hand, the last two performances at the Opera House—T. W. Keene and Barney McAuley—were largely attended. It would be wise for managers throughout the the country to follow the example of Manager Bardwell and keep their doors closed rather than cut prices. Robson and Crane are billed at the Opera House for 13th.

SALAMANCA.

Opera House (Hudson Ansley, manager): Bride and Frear's Bunch of Keys, 7th, to good business. Every one well pleased. Hattie Anderson is a very pleasing actress, and as Teddy she is great. Fred Frear as Snaggs are very funny. Bella Moore's Mountain Pink co. comes 14th, and George C. Miln 18th.

OLEAN.

Opera House (Wagner and Rees, managers): Ada Gray in the New East Lynne, to a light house, 2d. Joseph Murphy, 4th, as Dan O'Hara in Kerry Gow. Packed house. The house has never before had so large an audience. Mr. Murphy is a great favorite here.

JAMESTOWN.

Allen's Opera House (A E. Allen, manager): Helen Desmond, 4th, 5th, 6th, 7th and matinee 7th to immense business. Panic prices People turned away 7th. Hildebrand's Cryptogram, 13th and 14th; A Mountain Pink (Bella Moore), 16th; Berger's Galley Slave co., 19th.

BATH.

Opera House (M. C. Purdy, manager): Bride and Frear's Bunch of Keys co., 6th, to the largest house of the season. The finest entertainment of the kind ever given here. The co. is a fine one. The Teddy of Hattie Anderson was admirable.

Item: Beginning about May 1, the Casino roller-skating rink will be transformed into an opera house.

OWEGO.

Wilson's Opera House (T. F. Fairchild, manager): Bride and Frear's Bunch of Keys, 4th, to a large and well pleased audience. Arthur Dunn as Grimes deserves special mention.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Forrester Dramatic co. opened a two weeks' engagement, 2d, to big business. Low prices. Business continued good all week. The co. is far above the average ten-cent show, and several members are artists. Mr. and Mrs. Forrester, still retain their old-time popularity, playing leading roles in a masterly manner. Ticket-of-Leave Man, The Octoroon, Lady of Lyons, East Lynne, New York by Electric Light, etc., constitute a part of their repertoire. Present week opens with Galatea.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager). The Lorellas, in Mishaps; or Battersby's Baby, 4th, to a slim house.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): Donna Juanita was revived Feb. 23, to fair business. There were no performances 26th and 27th on account of the sickness of Miss Winston. Girofle-Girofla, 2d, week.

New Market Theatre (J. P. Home, manager): Called Back was produced in an excellent manner week of 23d, by the Grismer co. Good houses. Joseph Grismer did well as Gilbert Vaughn, and the same was true of Phœbe Davies' Pauline.

Item: J. P. Howe has gone to San Francisco to book attractions for the New Market.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Bartley Campbell's White Slave played the best engagement, 6th and 7th, that the house has had within the last two months. Co. good. Lights o' London, 11th, four nights.

Grand Opera House (Miller and Okey, managers): Bryant, Richmond, Sheehan and Coyne's co. gave one of the best variety shows of the season, to good business last week. This week, Herne's Hearts of Oak. Next, Murphy and Mack's Comedy Four.

Items: John Byrne, of the musical team of Smith and Byrne, says he will be out next season with a play of his own entitled The Wrong Paper.—The Great Western comb. will be at the Princess this week.—The Eureka will probably reopen April 1.—Charles H. Kreshin has billed the town in great shape for the Lights o' London.—The Governor's Guard will give a dramatic entertainment in April.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): It is a sad commentary on the tastes of our theatregoers that the vulgar trash called Peck's Bad Boy, 3d, drew a larger house than any seen here for months. And what is more, the audience really seemed to enjoy it. I left before it was over. I would like to express my mind about such "shows," but feel that I could not do the subject justice, and so forbear. Berger and Enos' Galley Slave had a good house, 6th. With two exceptions, the co. is a very fair one; but the play itself I liked less than on its former appearance. There are one or two strong situations, but the proposed self-sacrifice of the hero is so absurdly unnecessary that it borders on the ridiculous. Aimee will appear 13th.

Items: Joseffy had been booked for one performance this week, but the present scaleffy of prices at the Opera House didn't suit him at all, so he won't comeffy.—As your regular correspondent returned to-day, after a month's sojourn in the sunny South, I will retire from the repertorial field.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): A large audience was very much amused by Gus Williams and his co. in One of the Finest, 5th. Williams is a real mirth-maker, and is very popular in this vicinity. Manager Stoffel is determined not to show the town to death. We don't average one entertainment a week.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Silbon's Cupid comb., 2d, 3d and 4th, was one of the best variety cos. we have seen in many a day The Silbons, in their daring trapeze act; Mason and Lord, song-and-dance; Smith and Byrne, musical men, and the Wood Family are the principals. Houses fair. For Gus Williams slim houses 5th and 6th. One of the Finest and Captain Mishler are good pieces, and Mr. Williams introduced several new features; but the raise in prices coopered the business.

Brady and Garwood's Theatre: The Hollywood Juvenile Opera co. have been playing to packed houses both afternoon and evening. Dick and Clara Hollywood are the best juvenile artists that ever visited this city. Little Clara has captured the heart of everybody who has seen her. She is a wonderful little artist. G. H. Adams' Humpty Dumpty co., 16th week.

Item: Smith and Byrne, the musical team of the Silbon comb., leave the co. 7th, and join Tony Pastor in New York. These gentlemen will star next season in Mr. Byrne's three-act comedy, The Wrong Paper.

DAYTON.

The Grand (Larry H. Reist, manager): John T. Raymond appeared in his latest success, For Congress, 2d, to a large and highly pleased audience. Co. good and gave the best of satisfaction. Lights o' London, 6th, 7th, and matinee to fair business. The co. is in no way equal to the one that presented it here last season, and gave but fair satisfaction. The scenery was grand—in fact was the only feature of the production.

Items: Rafael Joseffy, the pianist, was billed at The Grand 5th, but cancelled.—The Lights o' London co. visited the Soldiers' Home during the afternoon of 6th. Manager Sam Henderson, of Memorial Hall, acted as guide They were unanimous in proclaiming it "the garden of America."—The Rag Baby plays a return engagement 13th and 14th at The Grand.—As usual, there will be a Summer stock co. at the Soldiers' Home.

SALEM.

Concert Hall (F. W. Allison, manager): Only a Woman's Heart, Feb. 27, to large business. Delighted audience. Newton Beers as Roger is fine. Support good. C. A. Gardner as Karl, the Pedler, 6th. Large and well-pleased audience. Gardner had a severe cold and his two attempts to sing were failures. All felt disappointed at this, as they knew him to be, when in voice, a sweet singer. Draper's Uncle Tom, 13th and 14th, at ten and twenty cents.

Items: The season opened late with us, but we have been given an average of one co. a week since and Manager Allison, by his energy and careful attention to all the details of working the town, has secured good audiences for all of them. All speak well of Salem.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): Feb. 28, William Stafford and Evalyn Foster in Romeo and Juliet to very poor business. This beautiful Shakespearean tragedy was put upon the stage in a most pleasing and elaborate manner. Miss Foster's Juliet was very pleasing indeed, and Mr. Stafford introduced some new features in his Romeo, which rather added interest to the play. Peck's Bad Boy, 2d, to a crowded gallery. Bartley Campbell's Galley Slave was presented, 5th, to a crowded house.

CHILLICOTHE.

Masonic Opera House (Byron W. Orr, manager): Berger and Enos' Galley Slave co., 4th, to poor business. Co. only fair.

Clough's Opera House (Ed. Kauffman, manager): Stafford-Foster co., 5th, in Romeo and Juliet, to bad business.

WASHINGTON, C. H.

Music Hall (H. B. Smith, manager): Bartley Campbell's Galley Slave, 3d. Fair sized but refined audi nce.

XENIA.

Opera House (J. A. Hiveling, manager): The Galley Slave, 2d, to fair business. Edward R. Marsden as Sydney Norcott, gave the best of satisfaction. I say this with desparagement to none of the rest of the co., as it was a strong one throughout.

Item: H. E. Wheeler was in the city, 7th, advance of Only a Farmer's Daughter.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager): Lights o' London (Eastern) played to beggarly business, 2d; receipts, $71. Atkinson's Bad Boy seemed to please a large audience, 5th. Henry Chanfrau, 24th.

Item: THE MIRROR is on sale at Baldwin Brothers' book-store every Saturday morning.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Charlotte Thompson rendered Jane Eyre to a fair audience, 3d. The entire co. is first-class, and should have had a better house. Henry Chanfrau as Kit to a good house, 7th; great satisfaction.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): The Galley Slave was presented to good houses, matinee and evening, Feb. 28, and gave good satisfaction. Cheap prices. Wilbur Dramatic co., opening 2d, held forth five nights and matinee, presenting a varied programme. Business opened well at ten and twenty cents, but dwindled down. Week of 9th, Lucy Carrick and Giles Shine. This engagement promises to be the most successful cheap attraction yet appearing here.

Grand Opera House (Fuller Trump, manager): Salsbury's Troubadours played to good business, Feb. 27. Nellie McHenry is blithe and charming, and made many friends here. Messrs. Salsbury, Webster and Daboll were ludicrous, while Thomas E. Jackson, as Priscella Prism, was highly amusing. The entire co. was good. George C. Miln, supported by Adele Payn and a good co., presented Macbeth, 3d; Romeo and Juliet, matinee, 4th, and Othello at night. The star has a powerful voice, and played his respective parts in a very intelligent manner, while Adele Payn is an equally forcible actress, playing at all times with understanding. Both were loudly applauded, and several times appeared before the curtain. J. S. Lindsay as Macduff is deserving of mention.

URBANA.

Bennett's Opera House (P. R. Bennett, jr., proprietor): A rich Shakespearean treat was given 5th, by George C. Miln in Macbeth. It was the first opportunity Urbana people have had of seeing that play, and it was heartily enjoyed. The cast was good.

Thoughts: Your correspondent was among the great exodus to Washington last week, and I hereby return my thanks to Mr. Louis Ford for courtesies extended at Eord's Theatre to see Scanlan in The Irish Minstrel.

PENNSYLVANIA.

HARRISBURG.

Opera House (H. J. Steel, managers): Suydam's Humpty Dumpty opened to big business, at ten cents, 2d and so continued 3d and 4th. Quality of performance much higher than the prices. Draper's U. T. C. co. opened 6th for two nights. The business was large at ten cents.

Outs: What is the occasion of this business? is the question asked by Wilkesbarre anent my favorable notice of the McAuley co. The occasion is simply that I viewed the performance with an unjaundiced eye, and did not require the assistance of "a few friends" to make up a decision unfavorable to an earnest, painstaking and conscientious co. of ladies and gentlemen, who were innocently pilloried to gratify private animus against the manager in the performance of his duty to his principals. There is no occasion to impugn the motives which prompted the good words which I uttered in my letter then or at any other time; and furthermore, I am not under any obligations to write against my judgment. I do not wish to open up a controversy, but merely want to set myself right upon the records. So here endeth the first lesson.

PITTSTON.

Music Hall (Evans, manager): The Black Flag was played 6th to a full house, and strengthened its already good reputation.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Kerry Gow was presented in a most excellent manner by Joseph Murphy and a very competent co. 2d. The play was nicely staged, and the star was received enthusiastically by a good house. Ada Gray in the New East Lynne, 5th, drew only a small audience. But all were repaid by a fine rendition of the dual character of Lady Isabel and Madame Vine by Miss Gray, who was supported by an evenly balanced company. Bella Moore in A Mountain Pink drew a $375 house 6th—a return date—and gave good satisfaction. This young lady has established herself as a prime favorite here.

Items: Berger and Eno's Galley Slave co. 13th.—Messrs. Diamond Brothers and Billy Cummins and wife, song-and-dance and sketch artists, are playing this week at Harris' Museum, Pittsburg.—John Horner is negotiating with Barton and Wilson for season of 1885-6.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Barney McAuley appeared to a small house, 2d. This is accounted for by the star being in a beastly state of intoxication all day, and the people were pretty well "on to" him by night. Friday and Saturday the ever-popular Irish comedian, Joseph Murphy, presented Kerry Gow and Shaun Rhue to large business and the best of satisfaction. Galley Slave, 20th; George C. Miln, 27th and 28th.

Gem Theatre: This house has been doing a very poor business lately. Roland L. Tayleure is billed here for week of the 9th in Octoroon, taking the part of Salem Scudder, with an array of unknown dramatic talent.

Happenings: During McAuley's performance of Uncle Dan'l he was so drunk that the ladies and gentlemen of the cast had to support him while he tried to speak his lines. The audience was small, but those in attendance paid their money and deserved a better fate than to be so publicly insulted, and we think Manager Hickey should close his tour, knowing, as he does, that he can do nothing with his star.—W. G. Davis, the manager for Joseph Murphy, we found to be a whole-souled, genial fellow.—Manager Harry Kennedy, of the White Slave, was in the city over Sunday. He is doing some extra newspaper work ahead of his attractions.—The Gem Theatre has been returned to Court for selling liquor without license. This is no doubt the fatal blow to this low place of amusement, and it will have to go. The local press have for some time been exposing the inner workings of the place.

WARREN.

Library Hall: Ada Gray, in East Lynne, 3d, to very small house. Barney McAuley's Messenger from Jarvis Section, 4th, to good business. Uncle Dan'l is still "indisposed." Bella Moore in A Moutain Pink 13th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Edwin Thorne's Black Flag co. played their second engagement here this season 5th, and, contrary to expectation, the business was not particularly encouraging, owing largely to the absence from town (attending the Inauguration) of a large number of theatre-goers. Jacques Kruger as the Photographer in Dreams, 6th, to paying house. All highly entertained. With the exception of Bertie Coote, the support did not enhance the merits of Fun in a Photograph Gallery.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Robert McWade in Rip Van Winkle, 2d, to fair business. Jacques Kruger and co. in Dreams, 7th, to good business. The co. are all good and give a very pleasing entertainment.

EASTON.

Opera House (William M. Shultz, manager): McWade presented Rip Van Winkle 3d. Medium house. Jacques Kruger, in Dreams, drew a fine house 7th.

YORK.

York Opera House (Adams and Dale, managers): Draper's Uncle Tom, 2d and 3d, to the largest houses of the season, ten and twenty cents; receipts, $505. The performance was in comparison to prices Lillie Hinton, 12th, 13th and 14th; Two Johns, 21st; Harris' Opera co., 23d, week.

ERIE.

Opera House (William J. Sell, manager): The Standard Opera co., producing Mascotte, Olivette, Chimes of Normandy, etc., at ten, twenty and thirty cents, closed 7th, one of the most successful engagements of the season. The house was packed every night, and consequently the skating rinks were deserted. Receipts for the week were over $1,800.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Jacques Kruger in Dreams, 4th. Mr. Kruger has himself surrounded with a good co., who brought out this laughable comedy in a manner that greatly pleased a large audience. Tills' Royal Marionettes, 12th, three nights; Miaco Pantomime co., 16th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Suydam's Pantomime co. to fair-sized audiences, 5th, 6th and 7th. Messrs. Perry, Magrew Marco and Lewis were greatly appreciated. Charles Maurittius did admirably, and the Messrs. Suydam were well received. Lights o' London, 13th and 14th; Hyde and Behman's Minstrels 23d.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Only a Woman's Heart, 3d, to $118. Newton Beers made a favorable impression as Roger the Tramp. Remainder of co. fair. Ada Gray in East Lynne followed 6th, and played to $130. The performance was quite commendable. Piquante Bella Moore, in Mountain Pink, closed the week's business, 7th, with a $150 house. Miss Moore made a very favorable impression. The co. did very well—in fact the performance was one of the most enjoyable of the season. Prices of admission for the three entertainments were thirty-five, fifty and seventy-five cents. George C. Miln is seeking a date here.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): First three nights of this week Janish will appear. Monday, in Camille; Tuesday, Ingomar; Wednesday, Leonore. House closed rest of week. Callender's Minstrels, 16th, 17th and 18th.

Providence Opera House; Last week, Shadows of a Great City drew fairly well. It was mounted in as good shape as it could be here. Of the co. nothing but praise can be spoken. Annie Ward Tiffany as Biddy Ronan gave a very clever character sketch. George Edison as Jim Farren, a tough case, was excellent. W. W. Allen, an old favorite here, was seen to good advantage as Abe Nathans, the Jew. Miss Stuart in the dual roles was equal to all requirements, and was seen at her best in the last act. Of the rest of the co., they were far above the average support. This week, for four nights and matinee, Murray and Murphy in Our Irish Visitors; Friday and Saturday, Tony Denier Humpty Dumpty co. Week of 16th, White Slave.

Theatre Comique (Hopkins and Morrow, managers): Arrivals—Horseshoe Four, Love Sisters, Carr and Quinlan, Petrie and Fish, O'Brien Brothers Mollie Wilson, Woodson and Bennett, Smith and Rowland and Lillie Western.

Drew's: Attractions for the week are Bryant and Saville, Ainsley Brothers, Murray and Monnock, Luke Brant, George McConnell; also most of last week's attractions.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): The Edwin Lawrence comb. presented The Danicheffs to a fair house 6th. The co. is only fair. Julia Anderson, a Newport lady, who has been studying for the past year in New York, made her debut as Countess Danicheff. She did fair for one having so short a schooling. At the second curtain she was presented with two handsome bouquets.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager). Mme. Janauschek, 5th and 6th, with a matinee Friday afternoon, playing My Life at all three performances. Janauschek loses none of her dramatic power with increasing years. As Mico, the blind lady of Moorelands, she was very fine. The play has been reviewed in THE MIRROR, and it only remains to say that Charleston was pleased with the rendition, although the business was very meagre—in fact, almost a failure. The support was good throughout, and the houses should have been larger.

Item: Madame Janauschek arrived in her private car and gave a reception to all who got tickets from Mr. Keogh, the assistant manager of the Academy.

TENNESSEE.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): Josefy, Feb. 28, to a very good house. Well pleased audience. Frank Mayo, in Davy Crockett, 2d and 3d. Fine houses both nights.

Items: Manager Staub contemplated putting $15,000 in improvements on the Old Opera House. If he carries out his plans we will have as fine a house as any city of our size in the south.

CHATTANOOGA

James Hall (Stoops Brothers, managers): Milton Nobles, in The Phœnix, 29th. The support was poor in some respects, as Agnes Herndon and Frank Lane had not returned from the East. Frank Mayo in Davy Crockett, 28th, had a good house. Barlow-Wilson Minstrels will appear 12th.

NASHVILLE.

Grand Opera House (J. O. Milsom, manager): Called Back, 5th, 6th, 7th and matinee. Very great satisfaction to our theatrical patrons.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): The finest attraction we have had in some time was Called Back, which was presented 2d, 3d, 4th and matinee. Large audiences. Barlow-Wilson Minstrels made their second appearance this season, 5th. The co. has been enlarged by addition of Rankin, Adams and Casey. Fine performance to good business. The engagement continued rest of week.

People's Theatre (Harry Walker, manager): New people: Dick and Ida Cummings, Della and John R. Noon, Leoni Nelson. Business fair.

Items: Jos. Brooks, accompanied by Mr. McElfatrick, arrived 5th, and at once set to work to perfect plans for a complete remodelling of Leubries.—Susie Greenwood, a popular Memphis singer, is reported as being very ill in Fort Worth, Texas. She is a member of the Emma Abbott Opera co.

TEXAS.

AUSTIN.

Millett's Opera House (C. F. Millett, manager): Rose Eytinge and co. appeared 2d, to crowded house, in Still Waters Run Deep. Did not come up to expectations, and therefore second night was only fair, when she appeared as Leah, and gave good satisfaction. Support only fair.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Flora Moore's Bunch of Keys played to a good house Feb. 26. Every one pleased. On the 2d Peck's Bad Boy was greeted with a gallery full to over-flowing, and very fair downstairs. Judging from the shouts of laughter and rounds of applause, all were delighted. Sherman's favorite, Fred Warde, 9th, 10th, 11th, to good business. Second engagement this season.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Bunch of Keys co., with Flora Moore as Teddy, two performance, to crowded houses, 4th and 5th.

Item: The Bentons retire from the management of our theatre after this season. Rumor has it that Max Elser will again don the managerial robes.

GALVESTON.

Tremont Opera House (H. Greenwall, manager): Minnie Maddern, as Mercy, in Caprice, Feb. 26 and 27, to small business. Lizzie Evans, returned to play for the benefit of a local fire company, 10th, when Fogg's Ferry was given to a fine house. Miss Evans is a favorite here, and on the occasion of her last appearance the house was packed.

DALLAS.

Dallas Opera House (Charles Benton, manager): Emma Abbott and her superb co. presented Mignon Feb. 27; Martha at matinee, and La 'Traviata, 28th, to packed houses. Laura Bellini was especially excellent. Bunch of Keys, 2d, 3d, by Flora Moore, to excellent houses. Miss Moore, as usual, was very good, but her support could possibly be better.

SAN ANTONIO.

Turner Opera House (T. W. Howard, manager): Rose Eytinge played Feb. 27 and 28 to fair business and matinee 28th to very poor house. The co. returned from Austin and played Leah the Forsaken, for the benefit of the family of the late Hal Gosling, the United States Marshal for this district, who was recently murdered while in the discharge of his duties.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Mapleson's Opera co., Feb. 26, in Il Trovatore, to rather light house. Scalchi was advertised to appear, but her part was played by another and cheaper member of the co. It is rumored that Mapleson will try and get the large Tabernacle for a concert similar to the one given last year in the same building, which proved to be such a success, and will present Patti, Scalchi and full co. Kate Castleton and Harry Phillips in At Sea drew out fair houses, 27th and 28th and matinee 28th. Kate is the same bonnie high kicker as of yore, and received a great deal of applause; but the co. she has is no good, and the piece, At Sea, is the veriest rubbish. W. E. Sheridan and Louise Davenport opened a week's engagement, 2d, in Louis XI., to a large audience. Applause was liberally bestowed, and Mr. Sheridan was twice called before the curtain. Mr. Mainhall was also called out during the King's chamber scene, before the play was allowed to proceed. The co. is an excellent one throughout.

OGDEN.

Opera House: The Kate Castleton co. played At Sea and Pop, Feb. 25 and 26, to fair houses. Bad weather.

VIRGINIA.

RICHMOND.

Theatre (Madam W. T. Powell, manageress): The Lorella Comedy co. gave performances of Mishaps; or, Battersby's Baby, 2d and 3d, to small houses. Eben Plympton, supported by the Union Square co., played Lynwood 4th, 5th and 7th, to good house, and Caste, 6th. Janauschek, 13th and 14th; Silver King, 19th, 20th, 21st; Joseffy, 23d; Called Back, 24th, 25th; Carleton Opera co., 26th, 27th, 28th; Lawrence Barrett, 30th, 31st.

Museum: Harris' Opera co., which filled the past week so very satisfactorily, will remain week of 9th, and present The Chimes of Normandy and Patience.

Items: At a recent meeting of the Board of Governors of the Mozart Association, the Committee on Financial Arrangement and Building of the New Hall submitted very encouraging reports of progress. The same meeting decided that the building shall be known as the Mozart Academy of Music.—A reduction in the price of admission at the Theatre was made within the last few days.

DANVILLE.

Pace's Opera House (Hodnett and Conrad, managers): Frank Mayo, supported by Stella Fenton, in Davy Crockett, gave a good performance to a good house 6th. Miss Fenton and Mr. Mayo won for themselves the esteem of the audience before the first act was over.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Gus Williams, in his new play, Captain Mishler, was greeted by a good sized audience 2d. The star, in the role of a good-natured German policeman, is very amusing. His songs were very good, and he was induced to repeat them several times after hearty applause. Mr. Williams is very well liked by our theatre goers, and they will all be on hand for the picnic next year, to which he invites all. Little Camille Campbell won much admiration, and in the star's song, "Pretty Little Dark-Blue Eyes," there would be a blank without her.

Personal: Mr. Gibson, ahead of Gardner, was here 4th, and Mr. Skiff, ahead of Scanlan, and niece—who is on her way to Lancaster, O.—were with us 5th.

WHEELING.

Opera House (W. S. Foose, manager): Gus Williams, in Captain Mishler, appeared 3d, to good business. Pleased his audience very much. Lights o' London, 6th and 7th and matinee. Business very good. Aimee, 14th.

Academy of Music (Charley Shay, manager): Tayleure's Octoroon opened 2d, week, to fair business. Two good matinees during the week. George W. Thompson in Yacob, 16th, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Neil Burgess in his new play, Vim, gave two performances, 1st, to fair business. Like all plays of the kind in which a man makes himself ridiculous in woman's clothes, there is little to interest one, though people go to see them, pay their money, laugh, and I suppose that is all that is necessary. The house remained closed until the 5th, when Rehan's 7-20-8 co. opened for an engagement lasting four nights. 7-20-8 is by no means new to the Milwauke public, having been presented here several times; but it is a bright, sparkling little comedy that one can enjoy seeing any number of times. Madame Neuville was at home in the part of Mrs. Bargiss. Bessie Lanney was amateurish and stiff as Dora Hollyhock. Jennie Bright, as Jessie was, as her name is, bright and pleasing. The Launcelot Bargiss of Harry Hotto was a clever bit of acting and provoked much laughter. Clarence Haney was unsatisfactory as Paul Hollyhock. Ernest Bartram made a success of Prof. Gassleigh. The Courtney Corlis of R. Fulton Russell was a disappointment. Mr. Russell's figure is bad for a leading man, and he delivers his lines something after the manner of a Fourth of July orator. John Raymond as Signor Tamborini was good, and Virginia Brooks as Flos, the 7-20-8, was natural and girlish, and made many friends. On Saturday night Rehan's co. will present Sentenced to Death. A Cold Day when We Get Left, 13th, 14th and 15th.

Items: The usual variety bill at Slensby's has been drawing fair houses.—John Castle, of Chicago, has begun suit against John Slensby for $646.90, which he claims Slensby collected and failed to turn over.—Jacob Litt has taken possession of the Academy for three years, with privileges. He will finish the season as it stands, and during the Summer will put in $10,000 worth of improvements. New scenery will be prepared, the parquet and dress circle narrowed and boxes put in, the gallery improved and given a greater slope, and in fact a new theatre will be made of it—a strictly first-class theatre in every respect.—Mr. Litt, with his usual generosity, is arranging a benefit for the employes of the Academy, which will come off 14th. Mr. Litt has come rapidly to the front in the last few years, and has proved himself in the front rank of managers. He now has in this city the Academy of Music, the Dime Museum, and Schlitz's Park Summer Garden, and is also interested with R. L. Marsh in the Oshkosh Opera House. We wish him all success.—A stock co. has been incorporated in this city and is having painted a picture of the Battle of Vicksburg, 336 feet long by 40 feet high, which will be placed on exhibition in a building erected expressly for the purpose at the corner of Sixth and Cedar streets. Open about May 22.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Neil Burgess, in Vim, drew a fine house Feb. 28, notwithstanding the inclement weather. Mr. Burgess gave his inimitable performance of Mrs. Puffy in fine style, and delighted every one. Joseph Palmer as Josiah Puffy, was excellent. May Taylor acted Mattie Somers very nicely and looked as pretty as a picture. Grace Hawthorne has changed date to 23d.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Ford's English Opera co., 2d, in Little Duke, to fair business. The opera proved rather unsatisfactory because of the absence of a suitable orchestra. A piano was the only instrument used, and that was ill-used. Zelda Seguin was a charming Little Duke. Grace Hawthorne, 3d and 4th, in Camille and Frou-Frou, carried her audience (small but select) by storm. Miss Hawthorne is without doubt an actress of remarkable abilities. The support, of which William Harrison was the most prominent, was exceptionally good.

CANADA.

MONTREAL.

Opera House: The Galley Slave was the bill week of 2d. Business enormous at ten cents. etc. The Slave well played,

Royal Museum: Sawyer's Georgia Minstrels week of 2d. Good houses and fair performance.

Items: Lytell has bought out Colman's interest in the Opera House.—Academy closed last week.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): In the Ranks was the attraction week of 2d. The piece was well mounted, and was presented by an excellent cast, including E. J. Buckley, Frank Kilday, Perkins Fisher and Marie Lewis. The houses, except at the matinees, were but fair. On the 12th, the Queen's Own Rifles will give a dramatic entertainment, on which occasion a spectacular military drama, entitled For Queen and Country, will be produced. The piece will depict scenes in the late war with Egypt. It was written specially for this entertainment by J. A Frazer, Jr., a rising young author of this city. Mr. Frazer has a play from his pen under consideration by the Madison Square Theatre. Bunch of Keys, 16th—return engagement.

Montford's Museum: Leonzo Brothers' Dramatic co., with their wonderful acting dogs, Lion and Tiger, drew immense audiences week of 2d. The canines came in for the larger share of the applause, and they certainly deserved it. The bill was changed three times during the week, the pieces presented were sensational to the extreme. Miaco's Humpty Dumpty, 9th week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Buffalo, 9, week; Cincinnati, 16, week.

A MOUNTAIN PINK CO. (Bella Moore): Oil City, Pa., 12; Warren, 13; Salamanca, N. Y., 14; Jamestown, 16; Erie, Pa., 17; Ashtabula, O., 18; Paynesville, 19; Warren, 20; Canton, 21.

ANNIE FIRMIN'S CO.: Palatka, Fla., 11, 12; Sanford, 13, 14; Deland, 16, 17; Orlando, 18, 19; Bartow, 20, 21.

ADELINE STANHOPE (Lynwood): Lowell, Mass, 30, week.

A MOUNTAIN PINK CO. (Laura Dainty): Council Bluffs, Ia., 12; Des Moines, 13, 14; Marshalltown, 16; Oskaloosa, 17; Ottumwa, 18; Albia, 19; Chariton, 20; Indianola, 21; Creston, 23; Red Oak, 24; Plattsmouth, Neb., 25; Fremont, 26; Omaha, 27, 28.

AIMEE: St. Louis, 9, week; Pittsburg, 16, week; Philadelphia, 23, week; Washington, 30, week.

AGNES WALLACE AND SAM B. VILLA: Lowell, Mass., 9, week.

ATKINSON'S BAD BOY CO. NO. 1: Franklin, Ind., 12; Greencastle, 13; Terre Haute, 14; Danville, Ill., 16; Decatur, 17; Springfield, 18; Jacksonville, 19; Denver, April 13, week.

ATKINSON'S BAD BOY CO. NO. 2: Weatherford, Tex. 12; Fort Worth, 13, 14; Waxahatchie, 16; Corsicana, 17; Waco, 18, 19; Austin, 20, 21.

ATKINSON'S JOLLITIES: Biddeford, Me., 9, week; Montreal, 16, week; Albany, 23, week; Troy, 30, week.

ARNE WALKER CO.: Hartford, Ct., March 9, two weeks; Brooklyn, 23, week.

BAKER AND FARRON: Keokuk, Ia., 12; Sedalia, Mo., 14; Kansas City, 16, 17, 18; Topeka, 19; St. Joe, 20, 21; Omaha, Neb., 23; Council Bluffs, Ia., 24; Lincoln, Neb., 25; Cedar Rapids, Ia., 27; Burlington, 28.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Amsterdam, N. Y., 12; Hartford, Ct., 13, 14; Providence, 16, week; Jersey City, 23, week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: N. Y. City, 9, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Syracuse, 12, 13, 14; Newark, 16, 17, 18; Paterson, N. J., 19, 20, 21; New Haven, 23; Fall River, Mass., 30, 31; Manchester, N. H., April 1 to 4; Haverhill, Mass., 6, 7; Lawrence, 9, 10, 11; Boston, 13, two weeks; Providence, 27, week; N. Y. City, May 4, week—close.

BARNEY MCAULEY: Cleveland, O., 9, week; Washington, 16, week; Altoona, Pa. 23; Johnstown, 24.

BERGER AND ENO'S GALLEY SLAVE CO.: Youngstown, O., 12; Newcastle, Pa., 13; Sharon, 14; Titusville, 16; Bradford, 17; Warren, 18; Jamestown, N. Y., 19; Hornellsville, 20; Elmira, 21.

BOSTON THEATRE YOUTH CO.: Boston, 9, two weeks; N. Y. City, 23, two weeks.

BUNCH OF KEYS (Frank Sanger, manager): Washington, 9, week; Jersey City, 16, 17.

BUNCH OF KEYS (Dudley McAdow, manager): Galves-

ton, 12, 13, 14; New Orleans, 16, week; Memphis, 23; 24, 25; Nashville, 26, 27; Hopkinsville, Ky., 28.

Bells o' Shandon Co.: Warsaw, Ind., 12; Plymouth, 13; Valparaiso, 14; Chicago, 16, week; Kankakee, Ill., 23; Champaign, 24; Mattoon, 25; Greencastle, Ind., 26; Crawfordsville, 27, 28.

Bunch of Keys (Bride and Frear's): Batavia, N. Y., 11, 12; Hamilton, Ont., 13, 14; Toronto, 16, week; Montreal, 23, week.

Bandmann-Beaudet Co.: Troy, 9, two weeks; Lancaster, Pa., 23, week; Buffalo, 30, week; Peterboro, Ont., April 6, week; Lindsay, 13, week.

Boston Museum Co.: Newark, 12, 13, 14; New Haven, 19, 20, 21.

Charlotte Thompson: Indianapolis, 9, week; Milwaukee, 16, week.

Called Back Co. (R. B. Mantell): New Orleans, 9, week; Mobile, 16, 17; Montgomery, 18, 19; Atlanta, 20, 21; Augusta, 23, 24; Macon, 25, 26.

C. A. Gardner's Karl Co.: Ironton, O., 12; Charleston, W. Va., 13, 14; Maysville, Ky., 16, Lexington, 17.

Carrie Swain: Brattleboro., Vt., 12; Gardner, Mass., 13; Orange, 14; Harlem, 16, week; Brooklyn, E. D., 23, week.

Charles Fostelle: Cleveland, 9, week.

Claire Scott: Meriden, Ct., 9, week; Waterbury, 16, week; Norwalk, 23, week.

Crimes of London Co.: Pittsburg, 9, week; Brooklyn, E. D., 23, week.

C. B. Bishop: Washington, 9, week.

Criterion Comedy Co.: Jackson, Mich., 12, 13, 14; Grand Rapids, 23, week.

Dion Boucicault: Philadelphia, 9, week; N.Y. City, 16, week; Brooklyn, E. D., 23, week; Washington, April 6, week; Baltimore, 13, week; Harlem, 20, week.

Dixey-Rice Burlesque Co: N. Y. City, Jan. 26—indefinite season.

Dickson's Sketch Club: New Orleans, 9, week.

Downing's Tally-Ho Co: Cincinnati, 9, week; Washington, 16, week.

Devil's Auction: Philadelphia, 9, week; Jamestown, N. Y., 17.

Dalys' Vacation Co.: Chicago, March 9, week; Cincinnati, 16, week; Dayton, O., 22; Cleveland, 23, 24, 25; Erie, Pa., 27; Hornellsville, N. Y., 28; Elmira, 30; Binghamton, 31; Cohoes, April 1; Saratoga, 2; Rutland, Vt., 3; Burlington, 4; Montreal, 6, week.

Dan Sully's Corner Grocery: Brooklyn, E. D., 9, week; Pittsburg, 16, week; Philadelphia, 23, week; Harlem, 30, week; Jersey City, April 6, 7, 8; Newport, R. I., 9; Providence, 10, 11; N. Y. City, 13—indefinite season.

Den Thompson: Worcester, Mass., 13, 14; Ithaca, N. Y., 15, 16; Cortland, 17; Norwich, 18; Utica, 19; Amsterdam, 20; N. Adams, 21; Boston, 23, two weeks; Brockton, Mass., 6; Middleboro, 7; Taunton, 8; Mansfield, 9; N. Attleboro, 11; Woonsocket, R. I., 11; Millford, Mass., 13; Worcester, 14, 15; Easthampton, 16; Orange, 17; Gardner, 18.

Dominick Murray: Louisville, 9, week.

Draper's Uncle Tom Co.: Salem, O., 13, 14.

Edwin Booth: Boston, March 2, four weeks; Philadelphia, April 6, two weeks.

Evans and Hoey: Chicago, 9, week; Rockford, Ill., 16; Davenport, Ia., 17; Des Moines, 18; Council Bluffs, 19; Omaha, 20, 21; Denver, 23, week; Topeka, Kas., 30; Leavenworth, 31; Topeka, April 1; Kansas City, 2, 3, 4.

Evans-Rial Co.: N. Adams, Mass., 7 to 18.

Earle Dramatic Co.: Casey, Ill., 9, week; Charleston, 16, week; Paris, 23, week.

Evans Wesley Co.: Buffalo, 9, week; Toronto, 16, week.

Florences (Mr. and Mrs.): Philadelphia, 9, week; Brooklyn, 16, week.

Forrester Co.: Poughkeepsie, N. Y., 9, week; Hudson, 16, week; Amsterdam, 23, week.

Floy Crowell Co: Chelsea, Mass., 9, week; Lowell, 16, week.

Fanny Davenport: N. Y. City, 9, week; Brooklyn, E. D., 16, week; Cleveland, 23, week; Cincinnati, 30, week.

Fred. Warde: Farrell, Tex., 12; Tyler, 13, 14; Fort Worth, 16, 17, 18; Dallas, 19, 20, 21.

Fun on the Bristol: Buffalo, 16, week; Ottawa, 23, week.

Frank Mayo: Wilmington, Del., 13; Lancaster, Pa., 14.

Forbes Co.: Akron, O., 12, 23, 14; Wheeling, W. Va., 16, week; Pittsburg, 23, week.

Frank Girard's Co.: Milwaukee, 12 to 15; Indianapolis, 16, 17, 18; Louisville, 19, 20, 21.

Florence Elmore Co.: Lockport, N. Y., 16, week.

Gus Williams (J. H. Robb, manager): Detroit, 12, 13, 14; Port Huron, 16; Flint, 17; E. Saginaw, 18; Bay City, 19; Grand Rapids, 20; South Bend, Ind., 21; Chicago, 23, week.

Golden Dramatic Co.: Hawkinsville, Ga., 11, 12; Macon, 13, 14.

Grace Hawthorne: Cincinnati, 9, two weeks; Sheboygan, Wis., 23.

George C. Miln: Massillon, O., 12; Canton, 13; Ashland, 14; Erie, Pa., 16, 17; Salamanca, N. Y., 18; Buffalo, 19, 20, 21; Bradford, Pa., 27, 28; Brooklyn, April 6, week.

Harrigan and Hart's Travelling Co.: Brooklyn, E. D., 9, week.

Hill's People's Theatre Co.: Rome, N. Y., Feb. 23, three weeks.

Hill's People's Theatre Co. No. 2: Carbondale, 9, week.

Hanlons: Philadelphia, 9, week; Brooklyn, E. D., 16, week; Troy, 23, 24, 25; Albany, 26, 27, 28; Springfield, Mass., 30, 31; Holyoke, April 1; Meriden, Ct., 2; New Haven, 3, 4; Brockton, Mass., 6, 7; New Bedford, 8, 9; Fall River, 10, 11; Providence, 13, 14, 15; Woonsocket, 16; Worcester, Mass., 17, 18; N. Y. City, 30, two weeks.

Henry Chanfrau: Sidney, G., 12; Troy, 13; Dayton, 14; Springfield, 16; Marion, 23; Mt. Vernon, 24; Canton, 25; Cleveland, 26, 27, 28.

Hazel Kirke Co.: N. Y. City, 9, week; Philadelphia, Pa., 16, week.

Harrison-Gourlay Co.: Philadelphia, 9, week; Boston, 16, two weeks; N. Y. City, 30, two weeks.

Henry Irving: N. Y. City, Mar h 9, four weeks.

Hanlons' Fantasma Co.: Indianapolis, 12, 13, 14; St. Louis, 16, week; Detroit, 23, two weeks.

Hoop of Gold Co.: Wichita, Kas., 11, 12; Kansas City, 13, 14; Keokuk, Ia., 17; Burlington, 18; Monmouth, Ill., 19; Davenport, Ia., 20, 21; St. Paul, 23, 24, 25; Minneapolis, 26, 27, 28.

Herne's Hearts of Oak: Columbus, O., 9, week.

Heege's Bad Boy Co.: Washington, 9, week; Richmond, 16, week.

Her Atonement Co.: Decatur, Ill., 12; Keokuk, Ia., 20; St. Joe, Mo., 27, 28.

Hewett Musetts: Schenectady, N. Y., 9, week; Saugerties, 16, 17, 18; Poughkeepsie, 19, 20, 21; New Brunswick, N. J., 23, week.

Harry Webber: St. Louis, 23, week.

Ideal Dramatic Co.: Norwich, Ct., 9, week.

Harry Mortimer's Co.: Dowagiac, Mich., 12, 13, 14; Coldwater, 16, week; Adrian, 23, week.

In the Ranks Co.: Montreal, 9, week; Hamilton, 16, 17.

Janauschek: Lynchburg, Va., 12; Richmond, 13, 14; Philadelphia, 16, week; Brooklyn, 23, week; Albany, N. Y., 30, 31; Amsterdam, April 1; Utica, 3; Norwich, 4.

Joseph Murphy: Buffalo, 9, week; N. Y. City, 16, week; Wilkesbarre, Pa., 25.

John A. Stevens: St. Louis, 9, week; Denver, 16, week.

Janish: Albany, 12, 13, 14; New Haven, 16, 17, 18; Springfield, Mass., 19.

John T. Raymond: Rockford, Ill., 12; Dubuque, Ia., 13; Burlington, 14; Hannibal, Mo., 16; St. Joe, 17; Topeka Kas, 18; Kansas City, 19, 20, 21; Leadville, Col., 23, 24, 25; Salida, 26; Pueblo, 27; Colorado Springs, 28; Denver, 30, week.

Jennie Calef: Charleston, W. Va., 13, 14, 16; Gallipolis, O., 17, 18; Pomeroy, 19, 20, 21.

J. K. Emmet: Detroit, 16, 17; Flint, Mich., 18; Grand Rapids, 19; Janesville, Wis., 26.

J. Z. Little's World Co: Decatur, Ill., 19.

J. W. Ransone: Baltimore, 16, week.

J. H. Keane: Baltimore, 9, week.

John Murray: Lynn, Mass., 9, week; Chelsea, 16, week.

Jacques Kruger (Dreams): Wheeling, W. Va., 12; Louisville, 16, week; Chicago, 23, two weeks.

Knights (Mr. and Mrs George S.): Fitchburg, Mass., 12; N. Attleboro; 13; Lowell, 14; Manchester, N. H., 16; Chelsea, Mass., 17; Lynn, 18; Springfield, 19; Bridgeport, Ct., 20; Paterson, N. J., 21.

Kate Claxton: New Orleans, 2, three weeks.

Katie Putnam: Richmond, Ind., 23.

Katherine Rogers: Norfolk, Va., 16, week.

Kindergarten Co.: Philadelphia, 9, week.

Kiralfys' Sieba Co.: Boston, 9, two weeks; Fall River, 23, 24.

Lawrence Barrett: Boston, Feb. 23, four weeks; Richmond, Va., 30, 31; New Orleans, April 6.

Lights o' London (Eastern): Lock Haven, Pa., 12; Williamsport, 13, 14; Scranton, 16, 17; Pittston, 18, 19; Wilkesbarre, 20, 21; Mauch Chunk, 23; Allentown, 24; Easton, 25, 26; Shenandoah, 27, 28; Pottsville, 30, 31; Reading, April 1, 2; Harrisburg, 3, 4; Lancaster, 6, 7; Norristown, 8, 9; Trenton, N. J., 10, 11.

Lights o' London (Western): Columbus, O., 11 to 14; Sandusky, 16, 17; Akron, 18, 19; Youngstown, 20, 21; Pittsburg, 23, week.

Love and Money Co.: Shenandoah, Pa., 12; Mauch Chunk, 13, 14; Philadelphia, 16, week.

Louise Sylvester: Denver, 23, week.

Lizzie Evans: Austin, Tex., 11, 12; Waco, 13; Fort Worth, 18, 19; Dallas, 20, 21; Paris, 23; Sherman, 24; Gainesville, 25; Denison, 26; Ft. Scott, Kas., 27; Sedalia, Mo., 28; St. Louis, 30, week.

Lizzie May Ulmer: Salem, Mass., 12; Brockton, 13; Taunton, 14; Lynn, 18.

Lynwood Co.: Columbia, S. C., 12; Charleston, 13, 14; Atlanta, Ga., 16, 17; Macon, 18; Montgomery, Ala., 19; Mobile, 20, 21; New Orleans, 23, week.

Lotta: St. Joe., 13, 14; Chicago, 16, week.

Lavinia Shannon: Springfield, O., 9, week; Portsmouth, 16, 17, 18.

Lillie Hinton Co.: York, Pa., 12.

Leopolds: Boston, 9, week; Newark, 16, 17, 18.

Lytell's Co.: Montreal, Feb. 23, four weeks.

Lorellas: New Orleans, 9, two weeks.

M. B. Curtis: Washington, March 9, week; Baltimore, 16, week; Boston, 23, week.

May Blossom Co.: Brooklyn, 9, week; Baltimore, 16, week; N. Y. City, 23, week; Brooklyn, E. D., 30, week.

Milton Nobles: Jacksonville, Fla., 9, week.

Minnie Maddern: Montgomery, Ala., 12; Atlanta, Ga., 13, 14; Birmingham, Ala., 16; Columbia, Tenn., 17; Nashville, 18 to 21.

Monte Cristo Co. (Stetson's): Sedalia, Mo., 12; Peoria, Ill., 13, 14; Chicago, 16, week; Cincinnati, 23, week; close week; Washington, April 6, week; Baltimore, 13, week; Philadelphia, 20, week.

McKee Rankin's Co.: San Francisco, Feb. 23, five weeks.

Margaret Mather: Lewiston, Me., 12; Waterville, 13; Saco, 14; Nashua, N. H. 16; Concord, 17; Manchester, 18; Lowell, Mass., 19; Lawrence, 20; Waltham, 21; Worcester, 23, 24; Pittsfield, 25; Holyoke, 26; Northampton, 27; Greenfield, 28.

Mattie Vickers: Cohoes, N.Y., 12; Saratoga, 13; Pittsfield, Mass., 14; Springfield, 16; New Haven, Ct., 17; Bridgeport, 18; Jersey City, 19, 20, 21; Easton, Pa., 23; Bethlehem, 24; Carbondale, 25; Plymouth, 26; Lock Haven, 27; Johnstown, 28; Bellefonte, 30; Tyrone, 31.

Maggie Mitchell: Boston, 9, week.

Michael Strogoff Co.: Brooklyn, 9, week; Philadelphia, 16, week; N. Y. City, 23 week.

Muggs' Landing Co.: Ilion, N. Y., 14.

Mestayer's We, Us & Co.: Baltimore, 9, week; Albany, 16, 17, 18; Buffalo, 19, 20, 21; Brooklyn, 23, week.

Maude Atkinson: Ft. Madison, Ia., 9, week.

Murray and Murphy: Providence, R. I., 10 to 12; Pawtucket, 14; Taunton, Mass., 16; Fall River, 17; Milford, 18; Brockton, 19; Newport, R. I., 20; Chelsea, Mass., 21; Gloucester, 23; Salem, 24; Lawrence, 25; Concord, N. H., 26; Manchester, 27; Lowell, Mass., 28; Portland, Me., 30, 31, April 1; Augusta, 2; Rockland, 3; Brunswick, 4; Bangor, 6; Belfast, 7; Lewiston, 8; Newburyport, Mass., 9; Amesbury, 10; Haverhill, 11; Amsterdam, N. Y., 13; Binghamton, 14.

Matlack Co.: New Haven, Ct., 9, week; Baltimore, 16, week.

Mason's Uncle Tom Co.: Jackson, Mich., 12, 13; Detroit, 16, week.

N. C. Goodwin: Baltimore, 9, week; Philadelphia, 16, week.

Neil Burgess: Brooklyn, 30, week.

Nellie Boyd Co.: Tucson Ariz., 13, 14; Tombstone, 16, week; Silver City, N. M., 24, 25, 26.

Nobody's Claim Co.: Cohoes, N. Y., 17, 18.

N. S. Wood: Brooklyn, 16, week.

Only a Woman's Heart Co.: Pittsburg, 9, week; E. Liverpool, O., 16; Wheeling, W. Va., 17; Ironton, O., 23; Portsmouth, 24; Chillicothe, 25, 26; Columbus, 27, 28.

Only a Farmer's Daughter (Joseph Frank, manager): Rushville, Ind., 12; Connersville, 13; Brookville, 14; Xenia, O., 16; Columbus, 17, 18; Logan, 19; Athens, 20; Marietta, 21.

Oliver Byron: Marshalltown, Ia., 25; Keokuk, 26.

Private Secretary Co. (Gillette): Detroit, 12, 13, 14; Jackson, 16; Grrad Rapids, 17, 18; E. Saginaw, 19; Bay City, 20; Kalamazoo, 21; Chicago, 23, week.

Private Secretary Co. (Grover): Keokuk, Ia., 14.

Pauline Markham: Detroit, 9, week; Buffalo, 16, week; New Haven, 23, week.

Pavements of Paris Co.: Hartford, Ct., 11, 12; New Haven, 13, 14; N. Y. City, 16, week.

Power of Money Co.: Leavenworth, Kas., 16, 17.

People's Theatre Co. (Charvat's): Hartford, 2, four weeks.

Planter's Wife Co. (Edna Carey): Nashville, 12, 13, 14; St. Louis, 16, week; Cincinnati, 23, week.

Queen's Evidence Co.: Wheeling, W. Va., 9, week; Louisville, 16, week.

Rose Eytinge: Little Rock, Ark., 12, 13, 14.

Rehan's 7-20-8 Co.: Chicago, 9, three weeks.

Rhea: Louisville, 12, 13, 14; Kansas City, 16, 17, 18; Topeka, Kas., 19; Leavenworth, 20; Atchison, 21.

Rehan's Sentenced to Death Co.: Chicago, 9, two weeks.

Roland Reed: Chicago, 9, week; Memphis, 16, week; New Orleans, 23, week.

Robson and Crane: Elmira, N. Y., 13; Canandaigua, 14; Buffalo, 16, 17, 18; Indianapolis, 19, 20, 21.

Rag Baby Co: Terre Haute, Ind, 12; Dayton, O., 13, 14; Cincinnati, 16, week; Columbus, 23, 24, 25; Philadelphia, 30, week.

Redmund-Barry Co.: Davenport, Ia., 12, 13; Joliet, Ill., 14; Chicago, 16, week.

Rentfrow's Pathfinders: Plattsmouth, Neb., 12; Council Bluffs, Ia., 14; Abilene, Kas., 17; Oskaloosa, Ia., 20, 21; Marshalltown, 23.

Ranch 10 Co.: Fall River, Mass., 14.

Robert McWade: Cohoes, N. Y., 13, 14.

Romany Rye Co A.: Baltimore, 16, week.

Romany Rye Co. B: Coldwater, Mich, 12; Hillsdale, 13; Adrian, 14; Ypsilanti, 16; Ann Arbor, 18.

Ristori: St. Paul, 12, 13, 14; Grand Rapids, Mich., 16; Philadelphia, 23, week.

Ransom Dramatic Co: Richland Centre, Wis., 9, week.

Silver King Co. Augusta, Ga., 12; Columbia, S. C., 13; Wilmington, N. C., 14; Norfolk, Va., 16, 17, 18; Richmond, 19, 20, 21.

Strategists Co.: Louisville, 16, week; N. Y. City, 23, week.

Salsbury's Troubadours: Cincinnati, 9, week; Cleveland, 16, week; N. Y. City, 23, week; Boston, 30, week.

Shadows of a Great City Co.: N. Y. City, 9, two weeks; Toronto, 23, week; N. Y. City, 30, week.

Stafford-Foster Co. (Willis Ross, manager): Fostoria, O., 12; Grand Rapids, Mich., 21.

Storm-Beaten Co. (Western): Wabash, Ind., 12; Detroit, 23, week.

Three Wives Co.: St. Louis, 9, week; Chicago, 16, week; Cleveland, 23, week; Pittsburg, 30, week; Philadelphia, April 6, week; N. Y. City, 13, week.

T. W. Keene: St. Louis, 9, week; Sedalia, Mo., 16; Ft. Scott, Kas., 17; St. Joe, Mo., 18.

Thorne's Black Flag Co.: Washington, 9, week, Boston, 16, week; Providence, 23, week; Paterson, N. J., 30, April 1, 2; Indianapolis, 4, 5, 6; Milwaukee, 8, 9, 10.

Two Johns Co.: Pittsburg, 9, week; McKeesport, Pa., 16; Altoona, 17; Connellsville, 18; Harrisburg, 19, 20; Hagerstown, Md., 21; Baltimore, 23, week; Washington, 30, week.

Tayleure's Octoroon Co.: Bradford, Pa., 9, week; Albany, 16, week.

Union Square Co. New Orleans, Feb. 9, six weeks.

Wallack's Victor Durand Co. No. 1: Cincinnati, 9, week; Chicago, 16, week.

W. E. Sheridan: Denver, Col., 9, week.

Wallick's New Bandit King Co.: Baltimore, 9, week; Brooklyn, 16, week; N. Y. City, 23, week.

Wages of Sin Co. Minneapolis, March 9, week; St. Paul, 16, week.

Wellesley-Sterling Co.; Auburn, N. Y., 2, two weeks; Lockport, 30, two weeks.

W. J. Scanlan: Chillicothe, O., 12; Portsmouth, 13; Ironton, 14; Lancaster, 16; Newark, 17; Zanesville, 18; Alliance, 20; Newark, 21; Flint, Mich., 13; Charlotte, 28.

Williams Comedy Co.: Waltham, Mass., 9, week; Lowell, 16, week.

Waite's Dramatic Co.: Adrian, Mich., 16, week.

Wilbur Dramatic Co.: Louisville, 9, week.

Zanita (Tompkins and Hill's): Chicago, Feb. 2, five weeks; Milwaukee, 16, week.

Zozo: Lawrence, Mass., 9, week; Lynn, 16, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Grand Rapids, Mich., 10 to 14.

Alice Oates: Detroit, 9; week; Baltimore, 16, week.

Boston Ideal Opera Co.: N. Y. City, 9, two weeks; Hartford, Ct., 23, 24; New Haven, 25, 26; Meriden, 27; Providence, 28; Boston, 30, week.

Bennett-Moulton Opera Co.: Bangor, Me., 9, week; Portland, 16, week; Newburyport, Mass., 23, 24, 25.

Carleton's English Opera Co.: Brooklyn, 9, week; Reading, Pa., 23, week; Richmond, Va., 26, 27, 28.

Corinne Merriemakers: Buffalo, 9, week; Trenton, 16, week.

Damrosch Opera Co.; Cincinnati, 16, week; Boston, April 6.

Emma Abbott Opera Co.: Memphis, 9, week; Nashville, 16, 17, 18; Evansville, Ind., 19, 20; Terre Haute, 21; Indianapolis, 23, 24, 25; Dayton, O., 26, 27, 28.

Farrar Burlesque Co.: Norwalk, Ct., 9, week.

Fay Templeton: Streator, Ill., 12; Springfield, 13; Decatur, 14; Cincinnati, 16, twoweeks.

Ford's Opera Co.: Streator, Ill., 12; Bloomington, 13; Danville, 14; Logansport, Ind., 16; Ft. Wayne, 17; Detroit, 18 to 21; Toledo, 23, 24; Akron, 25; Youngstown, 26; Wheeling, W. Va., 27, 28: Pittsburg, 30, week.

Freusdorf-Holt Concert Co.: Walnut, Kas., 12; Erie, 13; Heppen, 14; Girard, 16; Pittsburg, 17; Cherokee, 18; Columbus, 19; Paxton Springs, 20; Galena, 21.

Grau's Opera Co.: St. Louis, 9, week; Cleveland, 16, week.

Hollywood Opera Co.: Indianapolis, 9, week; Chicago, 16, week; Indianapolis, 23, week.

Hulskamp-Morosini Concert Co.: Paterson, N. J., 12.

Harris Opera Co.: Richmond, Va., 9, week; Lancaster, Pa., 16, week; York, 23, week.

Joseffy: Richmond, Va., 23; Newark, N. J., 26.

Jeannie Winston: Portland, Ore.—indefinite season.

Lucier Family: Salem, Mass., 13, 14; Hartford, Ct, 16, week; New Haven, 23, week.

Mapleson Opera Co.: San Francisco, March 2, two weeks.

McCaull's Bat Co.: Philadelphia, 9, week; N. Y. City, 16, two weeks.

McCaull's Patience Co.: Brooklyn, 16, two weeks.

McCaull's Falka Co.: Rochester, 12, 13, 14; Brooklyn, 16, week; Albany, 23, 24; Syracuse, 25, 26; Buffalo, 27, 28.

Miniature Patti Co.: Waltham, Mass., 17.

N. Y. Opera Co.: Brockton, 9, week; Lowell, 16, week.

N. Y. Ideal Opera Co.: New Orleans, March 2, two weeks.

Standard Opera Co.: Lockport, N. Y., 9, week;

Theo: Washington, 16, week; Philadelphia, 30, week.

Thompson's Opera Co.: Flint, Mich., 12; Toledo, O., 13, 14.

Thalia Opera Co.: Baltimore, 9, week.

Wilbur Opera Co.: Chicago, 9, week; Flint, Mich., 28;

MINSTREL COMPANIES.

Barlow-Wilson: Chattanooga, Tenn., 12; Lexington, Ky., 13; Dayton, O., 16; Toledo, 19; Jackson, Mich., 20; Indianapolis, 26; Terre Haute, 27; Louisville, 30, 31, April 1.

Baird's: Denver, 9, week; Parsons, Kas., 16, week.

Callender's: Putnam, Ct., 12; Southbridge, Mass., 13; Woonsocket, R. I., 14; Providence, 16, 17, 18.

California: Cortland, N. Y., 13, 14; Oneida, 19; Rome, 20, 21; Ilion, 23, 24.

Dockstader-Armstrong: Philadelphia, 9, week; Vineland, N. J., 16; Millville, 17; Salem, 19; Wilmington, Del., 20, 21.

Fox and Ward's: Attleboro, Mass., 12; Taunton, 13, 14.

Gorton's: Norwich, N. Y., 14; Ilion, 20.

Hi Henry's: Rochester, N. H., 12; Great Falls, 13; Dover, 14; Biddeford, Me, 16; Newburyport, Mass., 17; Amesbury, 18; Ipswich, 19; Beverly, 20; Amesbury, 21.

Hyde and Behman's: Williamsport, Pa., 23.

McIntyre and Heath's: Pittsburg, 16, week.

Mills and Barton's: Jersey City, 9, week.

Sawyer's Georgia: Rochester, 12, 13, 14, Toronto, 16, week; Toledo, O., 23, week.

Skiff and Gaylord's: Utica, N. Y., 9, week.

Thatcher, Primrose and West's: Trenton, N. J., 13; Brooklyn, 16, week; Brooklyn, E. D., 30, week.

VARIETY COMPANIES.

Baylies' Bright Lights: St. Louis, 9, week; Keokuk, Ia., 18 to 21.

Beane-Gilday Co.: Findlay, O., 14; N. Y. City, 16, two weeks.

Comedy Four: Pittsburg, 16, week; Cincinnati, 23, week.

Davene-Austin Allied Attractions: New Haven, 9, week; Chicago, 16, week.

Davies-Drew Co.: Rochester, 16, week.

Gray-Stephens Co.: Buffalo, 16, week.

Howard Athenæum Co.: Boston, 9, week.

Hallen and Hart Co: Albany, 9, week; N. Y. City, 16, week; Brooklyn, 23, week; Providence, 30, week.

Ida Siddons' Mastodons: Buffalo, 9, week; Cleveland, 16, week; Cincinnati, 23, week; Chicago, 30, week.

Jones-Montague Co.: New London, 9, week; Waterbury, 16, week.

Kernells: Chicago, 9, week.

Lorenzo Brothers: Indianapolis, 16, week.

Lilly Clay's Adamless Eden: Toronto, 13, 14.

Manning-Drew Co.: Ottawa, Can., 9, week; Rochester, 16, week.

Murphy and Mack: Pittsburg, 2, week.

Rentz-Santley Co.: Detroit, 16, week.

Sheehan-Coyne Co.: Philadelphia, 9, week; New Haven, Ct., 16, week.

Star Specialty Co.: N. Y. City, 9, week.

Skiff and Gaylord's Co.: Baldwinsville, N. Y., 12, 13, 14.

Silbon's Cupid Co.: St. Louis, 16, week; Chicago, 23, two weeks.

MISCELLANEOUS.

Australian Novelty Co.: Brooklyn, 9, week; N. Y. City, 16, two weeks; Newark, 30, week; Lowell, April 6, week; Providence, 13, week.

Adams' Humpty: Toledo, O., 16, week.

Barnum's Circus: N. Y. City, 16, two weeks.

Buffalo Bill's Wild West: New Orleans, La., 2, three weeks.

Crawford's Humpty Dumpty: Vincennes, Ind., 13; Cairo, Ill., 16; Vandalia, 17; Decatur, 18; Springfield, 19.

Howorth's Hibernicon: Butler, Pa., 13; Johnstown, 14; Altoona, 17; Latrobe, 18; Cumberland, Md., 30.

Keller and Cunard (Illusionists): Philadelphia, 2, two weeks.

Miaco's Humpty Dumpty: Toronto, 9, week; Allentown, Pa., 16.

Professor George Bartholomew's Equine Paradox: Syracuse, 9, week; Rochester, 16, two weeks; Buffalo, 30, two weeks; Erie, April 13, week.

Suydam's Humpty Dumpty: Lancaster, Pa., 12, 13, 14; Shenandoah, 16, 17, 18; Danville, 19, 20, 21.

Till's Marionettes: Allentown, Pa., 12, 13, 14.

Tony Denier's Humpty Dumpty:: Providence, 13, 14; Worcester, Mass., 17; Lynn, 21.

Theatres on the Increase.

The present unfortuna:e season does not seem to dampen the ardor of gentlemen who wish to own and manage theatres. Theatrical architects and builders are quite busy with plans and estimates for proposed dramatic temples. A Mirror reporter visited the offices of several well-known architects yesterday, and it is the prevalent opinion that next Summer will see the commencement of many new structures.

Within the past five years a great number of new theatres have sprung up throughout the country which surpass in comfort, beauty and convenience any of the city houses. Among them may be mentioned: Masonic Temple, Louisville; Whittaker's Opera House, Louisville; O'Brien's Opera House, Montgomery, Ala.; St Paul Opera House; the Olympia and People's, St. Louis; Kansas City Opera House; Opera House, Omaha; Opera House, Lincoln, Neb., and others in Minneapolis, Memphis, Chicago, Forth Worth, Dallas, Fort Scott, Hot Springs, Nashville and other cites.

New theatres are in contemplation in Philadelphia, St. Louis, Nashville and Baltimore. In New York A. M. Palmer is said to have his eye upon another house, while Lawrence Barrett, Frank Murtha, Nate Salsbury, Bartley Campbell, the Kiralfys, Daniel Frohman, W. A. Mestayer, Harry Miner, Dion Boucicault, Townsend Percy, John A. McCaull and others mean business, and are either negotiating or having designs made for new edifices.

The Question of Prices.

A great number of the better class companies are giving occasional performances at reduced prices—twenty-five, thirty-five and fifty cents—and with profitable results. Some of them do this to bridge over the hard times. At most of the stands where regular prices are maintained they seldom have good business, and the reductions make up the losses.

Some of the companies remain three nights or a week at places hitherto known as one-night stands. But, in making these reductions, are not the managers treading on dangerous ground? Once accustomed to what may be called "popular prices," will not audiences be loth to pay more? They will certainly hesitate so long as the hard times last. An attraction playing a town at reduced prices may find it impossible on a second visit to maintain the regular scale.

Prices are in a transition state. It will very likely come to pass that cities and towns will come to be known—that is, theatrically speaking—by the prices they pay. Oshkosh, Kankakee, Ypsilanti and Kalamazoo may have four different scales. Bucyrus may refuse to pay more than fifty cents for the best seats, while New Jerusalem may submit to seventy-five. Then again, Bucyrus, at the lowest, may be more profitable than New Jerusalem at the higher figure.

Looked at from any point of view, it seems that high prices have tumbled to stay; but what the average scale is to be is a knotty question.

The Real Vanderbilt.

In a report of the funeral observances in the Metropolitan Opera House to the memory of the great impresario, Dr. Damrosch, it is recorded as among memorable incidents that "William H. Vanderbilt stood with folded hands in his box and his lips closed" when the Lord's Prayer was recited by the assemblage.

This disclosure of honest and earnest sympathy suggests to a writer for The Mirror, acquainted with the bi-millionaire from his youth, to take briefly a fair view of our richest man in his personal bearings.

As a boy William Vanderbilt bore with his comrades not only the friendly designation "Billy," but the character of a good natured, easy-going and most estimable youngster. He has not, we think, altogether departed from this asumption, although he has been wonderfully dwarfed or distorted in the cloud of gold-dust in which he has moved during these latter years.

He who can munificently endow a great college, contribute to the founding of a sumptuous opera house and bounteously and unselfishly befriend our greatest citizen out of power, may claim notice, even from a journal devoted to the arts, as a cultivator of the humanities.

These are the trails which in our opinion represent the real Vanderbilt: who has every motive to rise or fall on his great accessions. As a true marksman, he strikes in each of such cases, as we have cited, the true golden centre of wealth. Finally, as a reflection of the domestic virtues, mixed with the aspirings of a public career, and with the means to aggrandize it, he lays the foundation of a great mausoleum to consecrate the memory of his family.

Let us make the best of our representative men, and hope to find that, although the head may be of gold, the feet are not clay, but rather good flesh and blood, and that the heart is human and can beat to the better impulses of man.

George H. Adams will join the Barnum and London show, opening here on the 16th, at Madison Square Garden. "I believe I have made so much of a hit in comedy," he says, "that next season, if everything works right, I shall do comedy altogether—no more stage clown for me." It is eight years since Mr. Adams last travelled with a circus.

It is definitely settled that Messrs. Palmer and Mallory will produce the new play, Sealed Instructions, at the Madison Square Theatre on Easter Monday. The full strength of the company will be employed.

J. M. Johnson, the comedian, has made a hit at Carncross' Minstrels and has become quite a favorite with the Philadelphia audiences.—*Com.*

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TELEGRAPHIC NEWS.

Mr. Emmet's Condition.

[SPECIAL TO THE MIRROR.]

PITTSBURG, March 11.—Only a Woman's Heart, with Newton Beers in the leading role, opened a week's engagement at the Opera House on Monday evening to a fair house. Newton Beers and Marie Manzio each received two calls.

The Two Johns, at Library Hall, also opened fairly.

The celebrated Cragg Family, in conjunction with the Comedy Four, opened to a packed house at the Academy.

Eliza Logan, in The French Spy, at Harris' Museum, opened to the capacity of the house.

Late Monday afternoon J. K. Emmet had sufficiently recovered to be removed from the West Penn Hospital to his hotel. Immediately upon his arrival in town, Manager Ellsler and his attorney called upon the comedian and arranged the matter of damages. Manager Ellsler received about one thousand dollars for what might have been his share of the receipts last week.

A West Virginia Welcome.

[SPECIAL TO THE MIRROR.]

WHEELING, W. Va., March 11.—Charles A. Gardner, in Karl, the Peddler, made his first bow to a Wheeling audience on Monday night. The Opera House was packed—largest audience of the season. The play was well received.

George Knight's Star.

[SPECIAL TO THE MIRROR.]

NEW BEDFORD, Mass., March 11—Over the Garden Wall was presented by the Knights last night to a $500 house.

A Gale at the Lakes.

[SPECIAL TO THE MIRROR.]

BUFFALO, March 11.—One of Buffalo's famous gales struck the town Monday afternoon, and brought snow with it in the evening. The houses felt the effect.

At the Academy of Music Joseph Murphy, in Shaun Rhue, had large galleries and a fair audience below.

Ada Gray, in East Lynne, at the Court Street Theatre, met with rather a light house.

The Museum, where Corinne is playing Olivette, was just about full. Shows a falling off compared with last week's overcrowded houses.

At the Adelphi there was an extra large audience. Aisle chairs were freely used to accommodate the numbers who wished to see Ida Siddons' Mastodons. Manager Lang's face consequently looked more pleasant than it has of late.

Large All 'Round.

[SPECIAL TO THE MIRROR]

BOSTON, March 11.—Edwin Booth had a packed house in Richard III., which will be given all the week.

Lawrence Barrett had a large house in Julius Cæsar, which will also run during the week.

Globe — packed — Sieba and the Seven Ravens.

Maggie Mitchell had a good house at the Park.

Good houses at the Bijou. Last week of Apajune.

The Leopolds—large house at Howard. Boylston—variety—large.

Dominick Murray Ill.

[SPECIAL TO THE MIRROR.]

CINCINNATI, March 11.—Business opened up auspiciously on Sunday night. Salsbury's Troubadours had a packed house at Heuck's New Opera House at both matinee and evening performance, while Victor Durand, with its excellent cast, was liberally patronized in the evening at the Grand.

Grace Hawthorne attracted largely at Havlin's in the New Camille, and R. L. Downing, in Tally-Ho, crowded the People's to the doors.

Dominick Murray, who closed Saturday at the People's and was booked for a week in Louisville, beginning 9th, has cancelled owing to illness, and will return to New York.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

WILLIAMSPORT, Pa., March. 11.—Jacques Kruger, in Dreams, to a large and very enthusiastic audience Monday night. The company is composed of excellent talent.

LOUISVILLE, March 11.—Very large house Monday night at Macauley's. Fantasma made a favorable impression, and good business will be done. The Masonic and Grand are closed.

RICHMOND, VA., March 11.—Frank Mayo, in Davy Crockett, well supported by Stella Trenton, was well received by a large audience Monday night, the first of three performances. Indications are that the engagement will be a fine success.

FINDLAY, O., March 9.—George C. Miln, supported by Adele Payn and a capable company, presented Hamlet on Saturday night. Owing to an advance in prices, business ruled light; but Mr. Miln acquitted himself to the satisfaction of an enthusiastic audience.

SYRACUSE, March 11.—At the Wieting on Monday evening McCaull's company produced Falka to a large and fashionable assemblage. The company, vocally and dramatically, is excellent; but the opera did not meet expectations. At the Grand the Equine Paradox opened to a packed house. Indications point to large business all week.

TRENTON, N. J., March 11.—Robson and Crane presented Cherubs last night to a large and delighted audience.

CHICAGO, March 11.—Evans and Hoey and Jennie Yeamans opened at the Standard on Monday night, in A Parlor Match, to the full capacity of the house.

COLUMBUS, O., March 11.—Herne's Hearts of Oak opened at the Grand to a crowded house and made a big hit. Prospects good for business all week.

LAWRENCE, Mass., March 11.—Zozo is playing a return week to very large business, at twenty, thirty and fifty cents—a few gallery seats at ten cents. The spectacle creates a furore in the Eastern cities. The new people engaged are said by the local press to be a great improvement on their predecessors.

ALBANY, March 11.—Robert McWade, at Leland's, in Rip Van Winkle, to small houses. Hallen and Hart's company, at Museum, to large business.

WORCESTER, March 11.—Pavements of Paris opened a three nights' engagement to a fair house, 9th. Company very strong. Well received. Byron Douglas was awarded much applause. Stage settings above the average.

ROCHESTER, March 11.—Siberia was presented at the Academy Monday night in fine style. Large audience. The company and scenery are excellent. At the Museum, Bobby Newcomb and his family have made a decided hit and fine business prevails. This combination is one of the best that has appeared at this house since it opened. Murray's Muldoon's Picnic Party are doing nicely at the Casino. The engagement of the McCaull Opera company at the Grand, latter part of present week, promises to be a success. Amusement-goers are ravenously hungry for opera.

PROVIDENCE, March 11.—Janish, in Camille, opened at Low's Monday evening before a very good house. The audience was very enthusiastic. Repeated encores were given and responded to. At the Providence Murray and Murphy, in Our Irish Visitors, were heartily received by a full house. Manager Low has booked the Knights in Over the Garden Wall for 20th and 21st.

Sonnenthal in New York.

The flattering reception tendered Herr Sonnenthal, on his arrival in America last Sunday, was one that in its cordiality and heartfelt warmth differed much from the ordinary affairs of that nature. It was a welcome such as but few actors have ever been accorded in a lifetime, and one that the most famous General or most renowned diplomat might well have envied. Loaded down lamost to the guards with a crowd of German managers, actors and actresses, members of various German societies and various singing associations, the steamboat *George Starr* left the Castle Garden pier at half-past six o'clock Sunday morning, just in time to catch the steamer *Elbe* off Quarantine. When Sonnenthal revealed himself on the upper hurricane-deck there was a joyous shout of welcome, in response to which the histrionic genius bowed and smiled again and again. As he stood with his head uncovered there was ample opportunity to observe his general appearance. Herr Sonnenthal stands about five feet eleven inches high and is stout in proportion. His head is large and peculiarly-shaped, for the crown is almost flat. The clear-cut features are well-porportioned, though in the same massive, strong cast, and the face reveals the characteristics of the man—strong will power, determination and inflexibility, with a touch of delicacy and tenderness that is almost womanly.

Herr Sonnenthal was much moved by the hearty welcome given him and turned away several times to hide his emotion. As soon as was possible, Managers Conreid, Amberg and Hermann, together with several news paper representatives, got on board the *Elbe*, which made for its wharf at Hoboken with the *Starr* in its wake. At the dock almost half of the population of the little German city over the river were waiting the actor's arrival, and it was with much difficulty that he was finally gotten into a carriage and driven to Herr Conreid's residence in East Twenty-second street, where he will remain during his short stay in this city.

Two receptions were tendered the actor in the evening. At the Thalia Theatre, which was handsomely decorated for the occasion, he occupied a box and listened to speeches from Gustave Amberg, Miss Julie Schomberg and Messrs. Lube and Ottomeyer. From thence he was driven to the Liederkranz Society's Club-house in Fifty-eighth street, which was fairly packed with a representative throng of New York's Teutonic citizens as well as a large number of American actors and managers. President Hoffman introduced Herr Sonnenthal, who responded in a few words, after which addresses were made by William Steinway, John Gilbert, William J. Florence and others. Among those present were Theodore Thomas, Professor Felix Adler, Joseph Haworth, Oswald Ottendorfer, Osmond Tearle, Harry Dixey, Commissioner Hess, E. E. Rice, J. H. Barnes and John Drew.

On Monday, despite the fatigue occasioned by the voyage and the enthusiastic welcomes given him, Herr Sonnenthal was down early at the Thalia Theatre, ready to rehearse the play for the evening, Uriel Acosta. That the rehearsing was done thoroughly and conscienciously was shown by the performance itself, which was given to a $3,465 house. On Tuesday morning he rehearsed Vater und Sohn, which was done in the evening to a packed house. Herr Sonnenthal's habits are regular and quiet. After rehearsal he leaves the theatre for his house, where he dines at about three o'clock, and then drops off for a quiet nap until six. He eats a light supper after being thoroughly rested, and is down at the theatre in ample time to permit him to dress in leisure before appearing on the stage.

A MIRROR reporter called on the distinguished actor yesterday morning, and although Herr Sonnenthal was suffering slightly from hoarseness, he consented to a short interview.

"Was I pleased with my reception?" he repeated after the scribe, while his whole face lighted up with a genial smile; "how could I help it? The people were so enthusiastic—so en rapport—that I was astonished. It was so much greater than I had expected or hoped for even in my most sanguine moments. And the kindness of my American brother artists has been so very great! That pleases me more than all, I can assure you. Not that I do not fully esteem at its real worth the recognition of the people, but the regard and love of my fellow-worker is so dear to me that it surpasses and overshadows everything else. I sincerely hope that I shall be able to repay their kindness."

"Do you intend visiting Niagara Falls, as you contemplated?"

"Oh, yes. It will be the only trip I can take out of the city, and Herr Conreid has already arranged matters so that it can be made without interfering with my performances. Immediately after the fall of the curtain on next Saturday night, Herr and Madame Conreid and myself take a special car in waiting for us at the Grand Central depot and go right to the Falls, which we leave so as to be back here again by Monday morning."

"You saw Edwin Booth in Germany. What is your estimate of his gifts?"

"He is one of the greatest geniuses I have ever seen. To give you a good idea of what I thought of him, I will tell you that before signing my contract with Herr Conreid, and even after, whenever contemplating the trip to this country the first thought that arose to my mind was: 'What! Shall I go to a land which is the home of such an actor as Edwin Booth? What will they think of me who call Booth and his Hamlet theirs?" It took me a long while before I determined to come if the Emperor's permission could be secured."

London Gossip.

LONDON, Feb. 21.

On the northern side of Oxford street, a little west of Tottenham Court Road, there is an American Museum lately opened under the direction of Mr. Watson. The outside display is very suggestive of the Dime shows in the Bowery, New York. Here may be seen the awe-inspiring giant known as Captain Alexander, thirty-four years of age, and looking every inch of his reputed eight feet of height; two Virginia ladies, aged nineteen and twenty-one, respectively, who together weight, 1176 pounds, and who are chaffingly dubbed "The Jumbo Sisters." There is a dwarf named Tiny Jil, twenty-five years old, and as many inches high—one inch per year. A lad, both armless and legless, who can saw wood and write his own name, is on exhibition; Delmonico, the lion and leopard performer, a sprinkling of clairvoyants, sleight-of-hand performers and all the usual museum crowd of wonders, are other attractions. A recent addition to the marvels is a tattooed man, of whom the out-of-town papers have been making much fun lately. It seems he was found at Leicester climbing a lamppost, as the papers stated, to get a drink, he being under the delusion that pure water as well as pure light was only to be obtained at the summit of the lamp-post. When searched at the station-house he was found to be tattooed from his shoulders to his feet. The pictures on his body are really wonderful. He has a ship in full sail on his breast, the bird of freedom on his back, flags of all nations on his arms and mottoes and verses all over his body. Well, you see all of the Watson marvels for the small sum of one single nimble English sixpence.

It was on my way to St. James' Hall in Regent Street, Piccadilly, that I stumbled over the Museum. At this Hall Anna M. Longshore Potts, of the Philadelphia Women's Medical College, was to give a free lecture to ladies only. As the lecture was free, the hall was consequently packed. The voluble Potts said a great deal, but of it all there was very little either new or original of treatment in her lecture.

Doctor Potts is evidently "going in" for a London recognition; but if she would drop a fearful twang, doubtless contracted by many years' residence in the West, her success as an orator would be more certain. The word "earth," for instance, is not spelled with an "oi," nor should it be so spoken. I confess I was somewhat ashamed of my countrywoman at St. James' Hall, having heard Annie Besant lecture, more especially as I had with me at the time two cultivated and critical English dames.

The lecture over, after seeing my friends in a cab, I strolled down to the Royal Westminster Aquarium. It is perhaps not always in the "best form" to go to the Aquarium, but once in a way in the daytime don't much matter. At present they have a most unique exhibition of performing seals, They have four of them, and these have been several months under careful training. They are very amusing in their tricks, their quaint, bright little faces showing great intelligence, and their awkward bodies adding to the wonder. One keeps a lighted pipe in his mouth for several minutes. One sang a song, the sing-song-cry of the seal being rare and curious. While he sung the others played the tambourine. Of the aquatic performances, one posed as a "Christian Martyr," remaining on the water in a floating fashion, perfectly motionless, until allowed permission to move. On the whole the odd little quartet of performing seals was rather more enjoyable than the medical lecture. Perhaps this is a depraved matinee taste.

Speaking of matinees, at Prince's Hall this week, Mme. Jenny Viard-Louis gave a very interesting morning performance of Beethoven's pianoforte compositions. A large and fashionable audience appreciated the artiste's skill Between the selections, Madame Rose Hersee sang, with really charming grace and simplicity, the four "Schottische Lieder" to Beethoven's accompaniments. March 18 will be the fifth and last of Madame Viard-Louis' recitals.

Good music is always patronized in London. This week, also, Madame Marie Roze and some members of the Carl Rosa Opera company gave a performance of Il Trovatore solely for the entertainment of the Messrs. Bass' brewery employes. Strange as it may seem, these English ale-makers, the Messrs. Bass, like Messrs. Guinness, of Dublin, occupy quite a colony of buildings, a sort of brewers' village. The opera was given in a large branding-shed of the brewery at Burton-on-Trent, the temporary stage being erected upon huge beer-barrels. The kindly prima donna is expected to score a tremendous hit in Massenet's opera, Manon, to be produced at Drury Lane, in London, this Spring, and which met with unqualified success on its production in Liverpool on the 17th of last month.

To return to the region of Prince's Hall, M. Verbeck, from the Théâtre des Nouveautes, in Paris, is at the current date making a decided sensation with his performances at the hall. They are seances of prestidigitation and mesmerism. One is so used to these things that it seems as if no possibility can exist of being at all moved by sleight-of-hand tricks. But M. Verbeck certainly would seem to be in collusion with his Satanic Majesty in the doing of one in especial of his many marvels, called "The Wedding Ring Post Restante," by which several rings are found in several sealed envelopes in the twinkling of an eye. In mesmeric control, aided by his medium, Mlle. De Marguerit, he almost terrifies beholders with his remarkable experiments. I remember, a year or so since, being much surprised with M. Bour, the bird-charmer of Paris. This well-known character in the gardens of the Tuileries has just died. For several years, each morning, he took his place on one of the seats in the main alley, and here his pupils, the sparrows and finches of the neighborhood, came fluttering around him with joyful twitterings, many of them perching on his shoulders, standing on his knees and running up and down his arms. But, strange as this sight was, the charming of birds sinks in importance with the charming of human beings by Verbeck.

That birds can be given dramatic training has been evidenced at Sanger's Amphitheatre, by the introduction in this season's novelties of a "ballet of real birds." The dancers, numbering two dozen, each hold a perch, on which sits a parrot or a cockatoo. Sanger's is a very enjoyable place of amusement, for you get your money's worth in equestrian, musical, dramatic and menagerie treats. The *Referee*, referring pleasantly to the bird ballet, tells a funny story of a prize competition for parrots, the prize to be awarded the one who said the funniest thing. Each said some odd or amusing bit, but while they variously chattered one old, sober-looking grey parrot looked on silently. When they were all still he craned his head up and snapped out: 'Oh, I say! what a blooming lot of parrots!" Of course, the sober grey one took the prize, and this is about what one exclaims at Sanger's over the bird-parrot ballet. Messrs. John Sanger and Son have lately received from the Prince of Wales a check for £500 in payment for the entertainment they provided at Sandringham on the twenty-first birthday of Prince Albert Victor.

This young Prince is becoming very popular already, and before his wax presentment at Madame Tussaud's crowds of lads and lasses admiringly gather. This ever-popular waxwork exhibition is quite splendid in its new quarters in Marylebone Road, the building looking like a huge white marble palace. Lent was ushered in here on Ash-Wednesday, by the band playing sacred music from Handel, Gounod, Mendelssohn, Rossini and Beethoven during the afternoon and evening performances. Madame Tussaud has models of Henry Irving and Ellen Terry, as Ophelia and Hamlet. Soon Wilson Barrett is to be added, says report, as he will appear in his new creation of Junius, in the coming production of Bulwer's play called Junius; or, The Household Gods, which, when I write you again, will have doubtless been produced on a grand scale.

Another play begins this evening at the aristocratic Court Theatre in Sloane Square. This play is called The Denhams. Arthur Cecil, John Clayton, Mr. Conway, Marion Terry, Mrs. John Wood, Miss Norreys and Lydia Foote are to sustain the leading roles. This comedy of James Albery, of Two Roses fame, is an adaptation of Les Fourchambault, and was once a Haymarket Theatre success under the title of The Crisis, the leading roles being played by Louise Moodie and Charles Coghlan. The Court Theatre has a superb company. Messrs. Cecil and Clayton being hosts in themselves; while the handsome Conway, the merry Mrs. John Wood, the versatile Lydia Foote, the dainty Miss Norreys, and the earnest Miss Terry but add to the bright dramatic galaxy. All good wishes attend the desired success of The Denhams, yet many regret that The Opal Ring held the stage so short a time, and every one will miss Mrs. John Wood's screaming performance of Mrs. Merridew in My Milliner's Bill, while hoping the bright skit will be later on revived as an added farce to The Denhams.

A. W.

LONDON, Feb. 28, 1885.

Junius; or, The Household Gods, a classic drama in five acts, by the late Lord Lytton, was produced before one of the most brilliant audiences of the season at the Princess' Theatre Thursday evening. In the royal box were the Prince and Princess of Wales, and the Earl and Countess of Lytton; also, the beautiful Gladys Countess of Lonsdale was in a box opposite and Lady Monckton, while in other boxes and stalls were many lords and ladies of high degree, also many intellectual lords and ladies of the mighty pen, such as Miss Braddon, Miss Mulock, Mr. and Mrs. Bronson Howard, G. R. Sims, H. A. Jones, Archibald Forbes; everybody's genial friend, H. S. Wellcome, and last but not least, the ablest critics of the English press. Of the play it may be truly said it is worthy of the master spirit who wrote it, and like Richelieu and The Lady of Lyons, effervescing with genius before the listener gets time to be wearied with much that is elaborated too greatly in the way of dialogue. Of the acting the crown belongs to Wilson Barrett, as Junius, and to Charles Hudson, as Vindex, an Oscan slave and spy to Tarquin. Of the latter seldom has the London stage seen such consummate facial expression and such an artistic and distinct creation in the way of character. Mr. Hudson earned his enthusiastic recalls at the end of each act. Mr. Barrett in Junius gave an entirely new picture to the stage, in no respect resembling any of his former creations at the Princess' Theatre. Miss Eastlake was, as Lucretia, not as strong as in Ophelia, and did not seem to grasp the possibilities of the role of this virtuous Roman matron whose purity has descended to all ages as a precious feminine record. Perhaps, however, the lady will improve in the part. She has earned leniency of critical judgment by her former excellent work. Miss Leighton played the sibyl with grace and intelligence. The language of the play is poetic and its measure flowing. Two lines of Junius among the most delightful are: "The lofty may rebel; the lowly must be passive." And again: "To be fair unseen, honored, untalked of, is the fame of woman." Still another: "Poisons are medicinal in skilful hands. All things have their uses." Lucretia says in one of the early scenes: "Virtue moves us women more than sorrow." The play is full of poetic imagery of a similar description, but perhaps the most lofty lines are those of Brutus in the first act on "the sun and the cloud." "Say to the cloud at midday, Denounce the sun! and still the sun shines on and the cloud melts in air. For it is noon. But let the cloud be patient, let it gather, let it keep watch upon the western hill; and the sun sinks, sinks by the natural law, and sinking, beautifies the cloud, its cloud, with blood and hues of gore." It is not rash prophecy to regard Mr. Barrett's latest production as among his greatest successes at the Princess'.

A libel suit will not be brought by Burnand against the *Era* for its comments, personal though they were. He retorts good-naturedly in current *Punch*. Some Saxon ought, however, to bring libel suit against the writer of editorials in *The Stage*. The slovenly and seldom grammatical rhetoric he weaves shows lamentable ignorance or superficial knowledge of the dictionary, and that he does not profit by the crisp, clear cut Saxon of THE MIRROR editorials. *The Stage* editorials are in curious contrast to the Addisonian, if sometimes John Wilkes-y, style of "Grimalkin," the Man-About-Town of *The Stage*, who is never superficial, though, as his name would suggest, often unnecessarily fastening his claws on the hand that would caress him. Here is an editorial specimen of the slovenly and ungrammatical style referred to. Alluding to T. W. Robertson, *The Stage* says: "But he knew the dramatic necessity of something more than the routinal life of the characters he created, and so he invariably chose episodes which enabled him to add an effect not of everyday occurrence, and he selected preferentially such situations as would allow him to introduce quite naturally the adjuncts of military surroundings." Dramatic necessity "of" instead of "for," episodes "which" instead of "that," and "adjuncts" instead of "addition," are evidences of what I mean. Then, what is "routinal?" And as for parsing the sentence, I vow not even Superintendent John Jasper could do that.

Leaving these problems and turning to something more agreeable, the Playgoers' Club held their usual monthly Sunday evening Conversazione last Sunday at 8 P. M. Recitations, songs, solos followed each other in delightful succession for nearly three hours. Mr. President Bright gave laughable recitations, one of which, "The Bishop of Rumpty Foo," a gem of the Bab Ballads, was greatly applauded. Mr. Bright has a superb voice. On it being remarked by a member that Hamlet's soliloquy would suit his rich mellow tones, Mr. Bright, who is of rather a slight physique, replied: "Precisely. The fact is, however, my soul is attuned to tragedy, but when I look in the mirror I realize forcibly that nature has given me a face and figure suited to low comedy. So I submit as gracefully as possible to relentless fate and circumstances." Mr. Maclean, of the St. James Theatre, gave a scene from The Man of the World with great humor, his Scotch dialect being perfect. In response to the enthusiasm evoked he gave two comic songs, one "The Men of the North, the other, "The Widow Mahone." Altogether the evening was one of the most artistically successful of the season, and "good nights" were exchanged by well-pleased guests.

Thinking of clubs reminds me that the South London Elocutionary and Dramatic Club, of which Charles Warner is President, Sir Charles L. Young, Bart., Vice-President, and Mrs. Kendal, Mr. Irving and Wilson Barrett are patrons, gave, a few evenings since, the play of East Lynne. Nora Hastings played Barbara Hare capitally. This lady makes a debut in the near future on the regular London stage, and will doubtless prove an acquisition to it.

Another amateur society, the Strolling Players' Amateur Orchestral Society, gave a concert at St. James' Hall one evening last week, performing a selection of excellent works under Norfolk Megone's direction. This gentleman is an admirable conductor. Cherubini's overture, "Anacreon," the ballet music from Walpurgeis Night, scene in the Faust of Gounod and Mendelssohn's Wedding March were in the programme.

Speaking of Faust, George Giddens, of the Wyndham company, is painting a Faust and Marguerite scene for a New York art patron of his. Mr. Giddens is as good a painter as he is an actor, which is saying much. He is located for the season in delightful studios in South Kensington, and he devotes every spare minute to his easel. Occasionally, on Thursday evenings, he has small select receptions of artists and journalists, which receptions are among the most delightful in London.

A. W.

Professional Doings.

—Edward Nagle will go to Europe with the Hanlons.

—Warren Ashley joined the Grau Opera company on Saturday.

—Belle Urquhart will have a part in Polly, says E. E. Rice. Mr. Percy says she won't.

—Billie Barlow has signed for the Casino until June, 1886. She will not appear in Nanon.

—The Lamb and Harkinson comic opera company disbanded before it had been fully organized.

—Charles Frohman is still in New Orleans. The Victor Durand company are anxious to hear from him.

—D. G. Longworth returned from his western pleasure trip on Thursday. If his prospects do not brighten he will return to England.

—Ristori was booked for this week at the Columbia Theatre, Chicago. The date was bought off, and the Damrosch Opera season extended another week.

—The business of Patience at the Casino surpassed that done by any production this season. Owing to previous arrangements McCaull was compelled to withdraw it and present The Pirates.

—Dan'l Sully's Corner Grocery signs are hung out in Williamsburg this week. The Grocery has had a very prosperous season. On April 13, it will open on the scene of its remarkable run of last year—Tony Pastor's Theatre. Mr. Sully is confident that that run will be duplicated.

—On Sunday Thomas W. Moore, the efficient treasurer of Harry Miner's Enterprises, upon the attainment of his forty-fourth birthday, was the recipient of a valuable gold watch, chain and onyx locket studded with 52 diamonds, the gift of the members of the Harry Miner Merry Boating Club and several personal friends. Speeches commendatory of the gentleman were made by Harry Miner, Senator Thomas F. Grady and others, after which the guests present, about thirty in number, partook of a banquet set in the private office of the theatre.

—The preparations for the production of Sealed Instructions are progressing very rapidly at the Madison Square. An open-air scene is being painted for it by Marston, with the soft, dreamy moonlight effects for which he is celebrated. Another set will be an interior in the style of the old English baronial mansions with the mistletoe bough and yule-log of Christmas-tide. The time set for the production is April 6, unless the remarkable popularity of the Secretary should defer it for a brief period.

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The house was crowded and the performance drew plenty of applause. McKee Rankin's personation of Old '49 has many pretty little touches that only a fine actor can put in. He is dramatic without effort, effective without display. Mrs. Rankin as Carrots was pronounced and rowdy, but never coarse or vulgar.—*San Francisco Chronicle.*

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McKee Rankin's '49 is a gem—a piece of purest art—and, like all true art, a wonderful copy from nature. Mrs. Rankin is a very fascinating woman, who charms. There is not the faintest dash of consciousness in anything she does. She makes you hold your breath in amazement.—*Betsey B. (Mrs. Austin) in San Francisco Argonaut.*

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The drama of '49 has filled the Bush Street Theatre this week. McKee Rankin is the ideal pioneer and makes you feel all his poetry and grace of heart. There are touches of human nature in Mrs. Rankin's Carrots that are little if anything short of genius. The furious realism of it makes one think of Zola.—*San Francisco Ingleside.*

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